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ABSTRACT

The teacher's guide for the reader "By the Work of Our Hands: Choctaw Material Culture" (RC 013 897) contains the following features for each chapter of the reader: background information for the teacher, important terms, the lesson plan, evaluation ideas, and references and resources. Subjects of chapters are stickball and rabbit sticks, drum making and hominy, basket making, beading, clothing, and use of the videotape "By the Work of Our Hands." A 59-item bibliography and appendices containing pictures, maps, a brief history of the Choctaw, and Choctaw Alphabet are included for use with designated chapters. The purpose of the background information is to provide the teacher with sufficient information to discuss the material culture of the Mississippi Choctaw from both the historical and contemporary perspectives. Little of the background information contained in the guide is included in the student's textbook, allowing the teacher to decide how much additional information to provide. Following the background information in each chapter are important terms which include both English and Choctaw terms, definition, and phonetic pronunciation. (ERB)

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Teacher's Guide

BY THE WORK OF OUR HANDS: CHOCTAW MATERIAL CULTURE

Carolyn Reeves

Bill Brescia

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Teacher's Guide

By the Work of Our Hands: Choctaw Material Culture

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INTRODUCTION

There are several ways for using *By the Work of Our Hands: Choctaw Material Culture* in the secondary school. The textbook may be used as follows:

1) As a supplement to the state-adopted textbook for the course titled "Mississippi History," which is offered in the secondary curriculum;
2) As the major resource material for a unit of study in the social studies curriculum offered at the secondary level; and
3) With a secondary-level arts and crafts program, especially if the teacher were interested in doing a unit of study about arts and crafts native to Mississippi.

Each chapter of the textbook includes interviews and pictures labled with descriptive comments. The interviews contained in the textbook were conducted during 1982 by Marian Isaac, Bill Brescia, and Carolyn Reeves, the personnel associated with the Ethnic Heritage Program of the Mississippi Choctaw. Both the Choctaw and English languages were used to conduct the interviews which were tape recorded and later transcribed. The English version of the interviews is written in the form spoken by the interviewees for whom *English is a second language. It is important that persons reading the interviews understand that people who speak English-as-a-second-language may have difficulty complying with standard English usage*. Teachers can help students understand this concept by asking them if they have ever tried to learn to speak a second language. If so, then some of the students can share their experiences with regard to remembering correct verb forms and syntax when trying to speak a second language. We chose *not* to change the interviewees' English because to do so is like tampering with their thoughts. If students comment about improper English usage, then they should be reminded that English is the second language of the Choctaw.

The pictures which accompany the interview in each chapter enhance the written material. Descriptive comments about the pictures are located beneath them.

Each chapter in this *Teacher's Guide* contains the following features:

1. Background Information for the Teacher
2. Important Terms
3. The Lesson Plan
4. Evaluation Ideas
5. References and Resources

A Bibliography and Appendices are included in this *Teacher's Guide*. The Appendices contain pictures, maps, and other helpful materials which are to be used with designated chapters.

The purpose of the "Background Information for the Teacher" is to provide the teacher with sufficient information to discuss the material culture of the Mississippi Choctaw from both the historical and contemporary perspectives. Little of the background information contained in this *Guide* is included in the students' textbook, so it will be the decision of the teacher as to how much additional information to provide. It is important to understand why there are variations in the spelling of Choctaw words. These variations occur as the result of three factors: first, people unfamiliar with the Choctaw orthography have written words according to the sounds they thought they heard; secondly, there are several dialects of Choctaw; and thirdly, the Mississippi Choctaw orthography has changed over the years.

"Important Terms" follow the background information in each chapter. Both English and Choctaw terms are included, along with a definition for each term. Following each Choctaw term is the phonetic pronunciation and a brief translation of the term in English.

There are four major components and five subcomponents included in "The Lesson Plan" for each chapter. With the exception of Chapter Six, each lesson plan includes the following:

1. Title
2. Objectives
3. Introduction to Lesson
4. Development of the Lesson
    a) Preparation for reading
    b) Reading
    c) Discussion/Extension
    d) Comprehension
    e) Other Activities

The objectives are stated as performance activities. Each objective specifies the performance activity which is required of students in order to demonstrate accomplishment of the objective.

The introductory ideas for each lesson are provided to stimulate students' interest in the lesson. The teacher may use one or more of the ideas. Most of the suggested ideas will take no more than five-to-ten minutes to complete. Should an introductory activity be chosen which takes longer, it is recommended that the continued development of the lesson occur on the following day.

The "Development of the Lesson" begins with a preparation for reading activity. The format of this section is basically the same from lesson to lesson. It includes, as procedures in preparation for reading, the location of various Choctaw communities on a map of Mississippi, discussion of important terms, and setting purposes for reading.

After students have silently read the textual material they should be prepared to discuss the content. Through the discussion/extension portion of the lesson plan, it is hoped that students will obtain an understanding of the Mississippi Choctaw from both the historical and contemporary perspectives. It is during this portion of the lesson plan that teachers may want to use the "Background Information for the Teacher" as a supplement to the content found in the student textbook. However, some teachers may prefer to share with their students the background information earlier in the lesson, perhaps as part of the preparation for reading procedure.

Each lesson plan contains a list of comprehension questions. These questions come from the content in the student textbook. The questions require different levels of thinking, such as literal, inferential, evaluative, and appreciative. If the teacher shares the "Background Information for the Teacher" with the students, then additional comprehension questions for that material can be formulated by the teacher.

The last subcomponent of the lesson is titled "Other Activities." One, or all, of the suggested activities may be used to supplement the basic lesson. Most of the activities can be completed during a single class period. However, some of the activities require the use of other resources, such as library, family, and community. The number of class periods devoted to each chapter is dependent on the number of other activities used to complement the basic lesson plan. It is recommended that three-to-five class periods be devoted to each chapter.

The section titled "Evaluation Ideas" contains ideas for assessing students' interest in and comprehension of the content. The ideas may be used at the end of each lesson or after a group of lessons.

"References and Resources" are included at the end of each chapter. These will be helpful in preparing each lesson. Addresses for obtaining resource materials are included when appropriate to do so.

Chapter Six is an optional chapter because it involves the use of a videotape produced by the Mississippi Band of Choctaw Indians. The videotape, "By the Work of Our Hands," can be rented by contacting the Mississippi Band of Choctaw Indians at the address shown in the front of this book. Ideas for effective use of the videotape are contained in Chapter Six. Viewing of the videotape seems to be more appropriate as a culminating activity for a unit of study. However, teachers may prefer to use it as the introductory activity. Ideas for using the videotape either as a culminating activity or an introductory activity are provided.

The Bibliography will be helpful to teachers who wish to do additional reading with regard to the Mississippi Choctaw, Native American arts and crafts, or the history of various Native American tribes. Also contained in the Bibliography are references appropriate for young people. These have been marked with an asterik.

The Appendices include the material referred to in the various lesson plans which is needed to teach effectively. Also included are the following: a) a brief history of the Mississippi Choctaw, b) the Choctaw alphabet, and c) several maps of Mississippi.

Chapter One

STICKBALL AND RABBIT STICKS

Background Information for the Teacher. Stickball is a game played by the Choctaw. Rabbit sticks are sticks used by the Choctaw in hunting rabbits. Both activities are of great antiquity, originating prior to the introduction of firearms into the Choctaw culture.

Stickball (*Kaboča Toli*)

Kaboča Toli (pronounced *kä-bō-ch a tō-lē*) is the Choctaw phrase used to indicate the stickball, or "ball-play," game. The stickball game of the Choctaw is their most important game, with more descriptions of this game in print than of any other Choctaw game. The information contained here is divided into three sections: a) the purpose of the game; b) a description of the stickball sticks (sometimes referred to as "ballsticks" or "sticks"), the ball, and the ball field; and, c) a description of the game, historically and currently.

Purpose of the game. Historically, the game was played as an aspect of diplomacy. Stickball was played to settle inter- and intra-tribal disputes. The winner of the game was the winner of the dispute, and so it served as a peacemaker. Because of its peacemaker role, stickball has often been referred to as the "Little Brother War" (Swanton, 1931 p. 141).

In addition to being a diplomatic procedure for the settlement of disputes, stickball was played for recreation. According to Cushman (1899, pp. 184-190), "When the warriors of a village, wearied by the monotony of everyday life, desired a change that was truly from the extreme to . . . another, they sent a challenge to those of another village of their own tribe, and, not infrequently, to those of a neighboring tribe, to engage in a grand ball-play. If the challenge was accepted, and it was rarely ever declined, a suitable place was selected and prepared by the challengers, and a day agreed upon . . ." A great deal of festivity accompanied the stickball games. As news of an upcoming game spread, hundreds of Indians from surrounding villages and from neighborhoods miles away would prepare to attend the game. They would arrive two or three days before the game, "with their ponies loaded with skins, furs, trinkets . . ." (Cushman, 1899) and other "goods and chattels - knives - dresses - blankets - pots and kettles - dogs and horses, and guns . . ." (Catlin, 1913, pp. 140-144), in order to wage their personal possessions in favor of one or the other teams. Along with the betting, there were other ceremonial activities prior to the game, such as body painting and dancing.

Today, stickball is played for sport. It may be played as a part of any celebration, with different Choctaw communities playing each other. The World Stickball Championship is a regular part of the annual Choctaw Indian Fair held each year, in July, at the Pearl River Reservation near Philadelphia, Mississippi. For special occasions, a pow-wow (dancing), along with a bountiful supply of food, may accompany the stickball game, but this is not considered a necessary accompaniment to the stickball game.

The stickball sticks, ball, and field. The stickball sticks, or ballsticks, are approximately two-and one-half to three-feet long with a shallow, oblong, leather-laced hoop at one end. Some authors refer to the ballsticks as rackets (Bossu, 1768, pp. 100-103). The Choctaw word for ballsticks is *kaboča*. The ballsticks are constructed of hickory and are laced with deer skin. The lacing is placed in the cup or basket to prevent the ball from passing through the hoop.

The ball, *toli* in Choctaw, is slightly larger in size than that of a golf ball. It is made by weaving narrow, leather strips, usually of deer skin, around a small core. Simpson Tubby (Swanton, 1931, p. 153) claimed that the first Choctaw to manufacture ballsticks was named *Musholeika*. The sticks and ball used today have not changed in appearance from those used long ago.

Historically, the ball field, sometimes referred to as the ball playground, was usually a level prairie or field similar to a football field. Before the game, all obstructions were removed from the field, and goal posts were erected at each end of the field. The posts were placed anywhere from one-hundred to four-hundred yards apart. According to Choctaw oral tradition, there were occasions, long ago, when the goals were placed as far apart as five miles. This occurred when two communities separated from each other by a prairie, approximately five miles long, wanted to play each other and agreed to let the prairie between them serve as the field.

The location of the goal posts was ascertained by determining the exact center of the field through careful measurement, marking the spot with a small stake, and moving straight outward from the spot an equal distance (one-hundred yards or more) on both sides of the stake. Each party, or team, constructed their goal, similar to a scaffold. Two posts were set about six feet apart, with a pole placed crosswise near the top of the two upright posts. The day before the scheduled game the two opposing parties, teams, made their campsites outside the ball field but near their respective goal posts.

Today's stickball games are frequently played on a football field. The goal posts are erected one-hundred-and-twenty yards apart. They are made by placing a tall straight piece of timber, approximately one foot wide, in the ground at each end of the field, tying the top of the upright timber to the center of the existing football goal post. So, only one piece of timber is used for each goal post, and a point is scored when the ball strikes the front side of the opponent's goal post. When games are played out in an open, level field the two goal posts are placed approximately one-hundred-and-fifty yards apart.

The game. In the distant past, the pregame activities were considered an integral part of the game. These preliminary activities included a) arranging an appropriate date and place for the ball game by the Chiefs or Captains of the opposing parties; b) announcing the game date and place to their respective people; c) selecting the players for the respective sides, appointing the prophets, and selecting the judges; d) clearing the ball field and erecting their respective goal posts; e) erecting campsites near their respective goal posts; f) making the bets and staking the goods; g) painting the bodies of the players; and, h) dancing and chanting alternately by the players and supporters of each team, up to twelve times each, which lasted many hours. The betting, body painting, and dancing all occurred on the night preceding the day of the ball game.

On the morning of the game, the players came from their campsites on opposite sides of the plain, singing songs and shouting to indicate their strength and endurance. They took their places at the opening of the game, with an equal number of players from each side stationed at each pole, in the center of the plain, along the line between the poles, and over different portions of the playground. In the center of the plain stood a head "Medicine man," who threw the ball straight up into the air as the signal for the game to begin. The moment the ball was seen in the air, the players of both sides, except for those stationed at each pole, rushed to the spot where the ball would probably fall. Cushman's (1899) vivid description of the game action is as follows:

> *Now began to be exhibited a scene of wild grandeur that beggared all description. As there were no rules and regulations governing the manner of playing nor any act considered unfair, each, of course, acted under the impulse of the moment regardless of consequences.*
>
> *They threw back and ran over each other in the wild excitement and reckless chase after the ball, stopping not nor heeding the broken limbs and bruised heads or even broken neck of a fallen player . . . they ran against and over each other, or anything else, man or beast, that stood in their way; and thus, in wild confusion and crazed excitement they scrambled and tumbled, each player straining every nerve and muscle to its utmost tension, to get the ball or prevent his opponent, who held it firmly grasped between the cups of his trusty kapucha, from making a successful throw; while up and down the lines [were heard] the shouts of the players—"Falamochi!" (Throw it back! Throw it back!) as others shouted, "Hokli! Hoklio!" (Catch! Catch!) The object of each party was to throw the ball against the two upright pieces of timber that stood in the direction of the village to which it belonged; and, as it came whizzing through the air, with the velocity comparatively of a bullet shot from a gun, a player running at an angle to intercept the flying ball, and when near enough, would spring several feet into the air and catch it in the hands of his sticks, but ere he caught it, though running at full speed, an opponent would hurl him to the ground, with a force seemingly sufficient to break every bone in his body—and even to destroy life, and as No. 2 would wrest the ball from the fallen No. 1 and throw it, ere it had flown fifty feet, No. 3 would catch it with his unerring kapucha, and not seeing, perhaps, an opportunity of making an advantageous throw, would start off with the speed of a deer, still holding the ball in the cups of his kapucha—pursued by every player.*
>
> . . . . . .
>
> *From ten to twenty was generally the game. Whenever the ball was thrown against the upright fabussa (poles), it counted one, and the successful thrower shouted; "Illi tok," (dead) meaning one number less, oft accompanying the shout by gobbling vociferously like the wild turkey, which elicited a shout of laughter from his party, and a yell of defiance from the other. Thus the exciting, and truly wild and romantic, scene was continued, with unabated efforts on the part of the players until the game was won.*

As indicated by Cushman, a game was considered to be from ten to twenty points, with the number being agreed upon before the game.

The players were thinly clad, wearing only a broad piece of cloth around the hips. Their bodies were painted with designs. Catlin (1913) described the ball player as being barefooted, with a "breech—cloth around his waist, with a beautiful bead belt, and a 'tail' made of white horsehair or quills, and a 'mane' on the neck, of horsehair dyed of various colors." (A sketch of a Choctaw ball player, according to Catlin's description, appears on the cover of the student textbook.)

Today's stickball game differs to a degree from the game played in the distant past. There is not a set number of players, but the teams are evenly matched. The players are usually barefooted and wear cut-off pants, with or without a t-shirt or team shirt. A headband, usually of bandana cloth, may be worn. (Pictures of today's Choctaw ball players appear in the Appendices.)

The game consists of four, fifteen-minute quarters, with about a five-minute break between each quarter. The drum is played throughout the game. The team which is ahead at the end of the fourth quarter is declared the winner. In case of a tie, the teams agree to play either "sudden death" or complete quarters until one of the teams wins.

Rabbit Sticks

There are apparently no written descriptions of rabbit sticks, or the use of rabbit sticks, so the information contained here comes from oral tradition and is based on an interview with Mr. Jackson Isaac, who resides in the Pearl River Community near Philadelphia, Mississippi. According to Mr. Isaac, rabbit sticks can be made from any kind of wood. They are approximately eighteen-to-thirty-two inches long, the hitting end being approximately two or two-and-one-half inches in diameter. The bark is usually left on the hitting end, which covers a length of six to seven inches. The remainder of the stick is whittled so that it tapers, near the end held by the hand, to about one-and-one-fourth inches in diameter. Rabbit sticks cost about $5.00 per set (i.e., a set contains three sticks).

The rabbit sticks were used prior to the invention of guns for hunting rabbits and other small game, such as squirrel, beaver, otter, raccoon, and opossum. Only a few Choctaw still use rabbit sticks for hunting. Mr. Isaac says that a dog usually accompanies the hunter. The dog stalks the rabbit, and the hunter throws the rabbit stick, hitting the rabbit in the head. When a dog is not used, the hunter chases the rabbit and simultaneously throws the rabbit stick. The hunter carries three rabbit sticks with him. According to Mr. Isaac, "There is a certain way to stand and a certain way to throw. But, if you are chasing [the] rabbit, you don't have time to place yourself—you have to throw it, run, and throw it . . ."

Regardless of the game hunted by the Choctaw, they were, and still are, very careful not to kill game wantonly. By killing only what is needed for food, the Choctaw believe that wild game will remain plentiful.

Important Terms. An understanding of the following terms will aid comprehension. The Choctaw terms are included for those people interested in learning them. Following each Choctaw term is the phonetic pronunciation and a brief translation of the term into English.

English terms:

1) culture—the totality of socially transmitted behavior patterns, arts, beliefs, and institutions characteristic of a given group of people
2) stickball sticks—the sticks used to play stickball; each player carries two sticks
3) rabbit sticks—a set of three sticks used by the Choctaw to hunt rabbit
4) generation—offspring constituting a single stage of descent
5) tradition—a mode of thought or behavior followed by a specific group of people
6) custom—a practice followed as a matter of course among a specific group of people
7) native tongue—a person's first language
8) prophets—certain Choctaw people who are believed to have the ability to predict the future
9) oral tradition—the passing on of information from generation to generation through the oral process rather than the written process
10) material culture—items produced by a designated cultural group which serve, or have served, to sustain the group
11) artisan—a person manually skilled in making a particular product; craftsman

Choctaw terms:

1) kaboča toli /kä-bō-chə tō-lē/, (stickball game)
2) iti nipah /ē-tē nē-pəh/, (rabbit sticks)
3) kaboča /kä-bō-chə/, (stick)
4) toli /tō-lē/, (play ball)
5) Musholeika /Mä-shō-lē-kä/, (first Choctaw to make stickball sticks)
6) falamoči /fä-lä-mō-chē/, (Throw it back!)
7) hokli /hōk-lē/, (Catch!)

The Lesson Plan

Title: Stickball and Rabbit Sticks

Objectives: Students will be able to:

1) describe a stickball game;
2) contrast the historical stickball game with the contemporary game;
3) sketch a ball field, showing placement of stickball players at the beginning of the game; and
4) describe the value of using activities other than war to solve disputes.

Introduction to Lesson: Any one of the following ideas may be used to stimulate the students' interest in the lesson:

1. Hold up a picture of a Choctaw stickball player, or the pictures contained in the Appendix and ask if anyone knows what the pictures are depicting. Describe and discuss the pictures.
2. Ask if anyone knows the history of football. If so, discuss. If not, ask if they have ever wondered where football came from and how it got started. Tell the students that they will be learning about a Choctaw game, stickball, which is similar in some respects to football.

Development of the Lesson:

Preparation for reading—Tell the students that they will be reading the transcript of the interview with Mr. Jackson Isaac, who lives in the Pearl River Community. Let the students locate this community on the map of Mississippi which is contained in the student textbook, *By the Work of Our Hands: Choctaw Material Culture*. You may want to discuss the important terms listed above, or you may let them find the English terms in the dictionary. Ask the students to read the transcript of the interview with Mr. Isaac to find answers to the following questions:

a) How long does it take to make stickball sticks?
b) Is stickball a game to be played *only* by the Choctaw?
c) What kind of wood is used to make stickball sticks?
d) How are rabbit sticks used?

Reading—Ask students to read, silently, the transcript of the interview with Mr. Isaac keeping in mind that they are looking for answers to the above questions.

Discussion/Extension—Discuss the content of the interview. Examine and discuss the photographs which accompany the students' textual material. Use the "Background Information for the Teacher" as a supplement to the student textbook. The history of stickball, the construction of the sticks and ball, and Cushman's (1899) vivid description of the game could be shared with the students.

Comprehension—The following items could be used to assess the students' understanding of the lesson:

a) About how long does it take to make a set of stickball sticks? (*A: 8 hours.*)
b) How old was Mr. Isaac when he began to learn to make stickball sticks? (*A: 17 years old.*)
c) How did Mr. Isaac learn to make stickball sticks? (*A: By watching his grandpa make them.*)
d) What kind of wood are rabbit sticks made from? (*A: Any kind.*)
e) What is meant by the phrase, "our culture has been cut down a whole lot . . ."? (*A: A lot of the culture has been lost.*)
f) Why do you think the Choctaw invented rabbit sticks? (*A: Because they needed a tool to help them hunt wild game; because they needed hunting tools to aid their survival; because there were no guns back then, etc.*)
g) Do you think it would be easy to learn to make stickball sticks? rabbit sticks? Explain the reasons for your answer. (*A: Answers will vary.*)

Other Activities—Any or all of the following activities may be used to supplement the lesson:

1. Let students read silently the interview with Jackson Isaac. Discuss the interview. During the discussion, list on the chalkboard the major points relevant to each of the topics, stickball and rabbit sticks.

   Example:

   Stickball
   —Choctaw game
   —use of two sticks and a small ball
   —sticks are made from hickory
   —etc.

   Rabbit Sticks
   —hunting tools used by Choctaw
   —hunter carries a set of three rabbit sticks
   —rabbit sticks are made from any kind of wood
   —etc.

2. After the students have read the interview with Jackson Isaac, ask them to make a list of questions that they would like to ask Mr. Isaac or to which they would like to know answers. Read the questions, and answer as many as you can by referring to the "Background Information for the Teacher" contained in this *Guide*. Encourage them to find answers to some of the questions by reading some of the materials listed in this *Guide* as references.
3. After reading the interview, divide the class into four groups. Group 1 will research the history of football, or some other sport; Group 2 will research other Choctaw games; Group 3 will research other hunting tools used by the Choctaw; and, Group 4 will conduct interviews with elders (perhaps a grandparent or great-grandparent) about aspects of life long ago, especially finding out about things that were done a long time ago but which

are no longer done. All groups will present their findings to the rest of the class.

4. Divide the class into three groups. Give each group a question from below and ask them to discuss the question among themselves, listing as many responses to the question as possible in a 10-15 minute block of time. Let each group share their responses with the class at the end of the time block. The three questions are: 1) Why would a group of people want to maintain their culture? 2) What are some possible reasons that a group of people might lose aspects of its culture? 3) List possible ways that a group of people could begin to restore aspects of their culture which had disappeared or had begun to disappear.

Evaluation Ideas.

1. Observe the students' level of interest in the content of the lesson.
2. Determine the number and complexity of responses given in activity number 4 above.

References and Resources. The following references and resources were used in preparing this chapter. The addresses for resources suggested for use with the lesson are provided.

References:

Bossu, M. *Nouveaux Voyages aux Indes Occedentales*. Vols. I-II. Paris, 1768.

Catlin G. *North American Indians*. Vols. I-II. Philadelphia, 1913.

Cushman, H. B. *History of the Choctaw, Chickasaw, and Natchez Indians*. Greenville, Texas, 1899.

Debo, A. *The Rise and Fall of the Choctaw Republic*. Norman, Oklahoma: University of Oklahoma Press, 1934.

Swanton, J. R. *Source Material for Social and Ceremonial Life of the Choctaw Indians*. Washington, D.C.: Smithsonian Institute, Bureau of American Ethnology, Bulletin 103, 1931.

Resources:

1. 16mm film, "Legend Days are Over." Color. Order from: Pyramid Films, P.O. Box 1048, Santa Monica, California 90406.

2. 16mm film, "Home of the Brave." Color. Order from: Pyramid Films, P.O. Box 1048, Santa Monica, California 90406.

Interviewee:

Mr. Jackson Isaac
Pearl River Community
Interviewed: January, 1982

Chapter Two

DRUM MAKING AND HOMINY

Background Information for the Teacher. Mr. Barney Wesley, known for his skill in making both Choctaw drums and hominy, stated that he learned from his father and his wife's father how to make both of these things because, "He [his father] didn't want the tradition way to fade away where it won't exist anymore." Mr. Wesley made his first Choctaw drum in 1946, when he was twenty years old. He and his father-in-law cut down a tree and cut out two pieces of the trunk so that each of them could make a drum.

The Choctaw Drum

According to Mr. Wesley, the drum is made usually from a section of the trunk of a tupelo gum, black gum, or pine tree. The section is 12 to 15 inches tall and about the same width across. The section of wood is hollowed out through a process of cutting and burning. The bark of the tree is removed with a draw knife. Next, rawhide deer skins are fitted over the ends of the drum and brought over the outside of a hoop, or ring, made of hickory, which is just large enough to fit over one end of the drum. Larger hoops, or rings, are made to fit tightly over the first hoops, at each end, and these two outside rings are fastened together by lacing, diagonally, cords made of deer-hide strings. Near the center of the drum two other rings are fastened to the diagonal cords so that when pushed in opposite directions they tighten the heads of the drum. The description of drum construction which appears in Swanton's book (1931, p. 224) is similar to the description provided by Mr. Wesley. However, Swanton reports that "two deer-hide strings were allowed to lie across the end of the drum opposite that which was struck. One of these was looser than the other, so that two distinct notes resulted."

According to Swanton, drum sticks usually are made of maple, poplar, or ash. There are knobs at both ends of the sticks, with one of the knobs being smaller in order to "beat the seconds." The larger knobs produce louder noises. Sometimes the knobs of the drumsticks are wrapped with cloth in order to protect the drumhead.

The Choctaw drum is held by the drummer by placing the deer-skin shoulder strap over the shoulder. This positions the drum on its side, paralliel to the ground.

According to Mr. Wesley, the purpose of the drum is "to help make music by beating on the drum for a Choctaw to sing the song and have people following along singing." Mr. Wesley said that the drum "was given to us by our Lord along with the Choctaw songs for the Choctaw to sing," and that since the Lord gave the Choctaw their own drum and songs, these things should be kept. Also the drum is used during the Choctaw stickball game to announce the beginning and end of the game as well as the scoring of points.

In H. B. Cushman's *History of the Choctaw, Chickasaw, and Natchez Indians*, he states that the drum "was considered an indispensable adjunct as an accompaniment to all their national religious ceremonies; . . ." and that "In all their dances they invariably danced to the sound of the indispensable drum, accompanied with the low hum of the drummer, . . ." (p. 215). Historically, the drum had another use. Swanton reports that "Mrs. McCurtain, widow of the former Chief of the Choctaw Nation in Oklahoma, remembered that when a doctor was treating the sick, he danced, sang, and beat upon a drum, calling sometimes on the four quarters of the earth, the sun, and the moon. The neighbors were summoned to witness this and afterwards they had a feast supposedly for the benefit of the patient" (p. 232). In summary, the Choctaw drum has been and still remains a significant musical instrument for the Choctaw. It is used as the accompaniment for Choctaw singing and dancing and as an integral part of Choctaw games and ceremony.

Hominy

The most characteristic Choctaw dish is hominy, which is made from corn. The Choctaw word for hominy is *holhponi* (pronounced *hothponee*). *Holhponi* is the old Choctaw word for *ta-fula*, and the Mississippi Choctaw still use the older word, *holhponi*, rather than *ta-fula* to refer to hominy. *Ta-fula* came from two words, *tanchi*, a noun meaning "corn", and *fuli*, a verb, which means "to stir." When the two words were combined, the '*-chi*' was dropped, leaving *ta-fula* (Hudson, 1938, p. 1-4). The word *holhponi*, or *holponi*, when used as a noun means "victuals; commonly a dish of boiled corn and beans; samp," and when used as a past participle verb means "cooked" (Byington, 1915, p. 160). The past participle verb form appears to be derived from a combination of the verbs for *cook* (*hoponi* in Choctaw) and *boil* (*honi* in Choctaw).

According to Mr. Wesley, it takes about two or three days to make hominy, when the traditional Choctaw procedure is followed. After the corn has been shucked, dried, and shelled, it is soaked in water until the hull is loosened. To separate the hull from each grain of corn the soaked corn is placed in a wooden mortar, which is made from "the trunk of a tree, hollowed by means of burning embers. The pestle belonging to it is sometimes ten feet long and as small around as the arm" (Swanton, p. 38). The pestle is used to beat the corn in the mortar until the hulls slip off, leaving the grains of corn as whole as possible. This usually takes six-to-eight hours of steady beating with the pestle. Since the cooking of hominy is considered a communal activity, there are always plenty of people around to take turns beating with the pestle. Then, the corn is removed from the mortar and placed in a basket (*ofko* in Choctaw) where it is fanned to remove the hulls from the grains of corn. According to Hudson, "This basket or *ufko* is made of stripped cane. It is about three feet long and eighteen inches wide. One half of this basket is flat, having no sides, but starting from the center of the length, sides gradually rise from a fraction of an inch to five inches, one end being five inches in height. The corn is fanned and the grains all go to the end with the sides while the hulls are blown off the flat end" (p. 333). After the hulls are removed, the whole grains of corn are placed in a big black, iron kettle for cooking. The cooking is done

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outside over a fire. Several gallons of water are added to the corn as it cooks for six-to-eight hours. After the corn has been cooking for three or four hours, some smaller grains (broken pieces) of corn are added to it along with salt and several pounds of chicken or pork ribs. The cooking process continues until the hominy reaches a thick consistency and tastes done. Throughout the cooking process the hominy is stirred with long wooden sticks, which have been cleaned by removal of the bark.

Both men and women make hominy. The Choctaw today still make hominy in the same way that their ancestors made it. It is one aspect of Choctaw culture that has remained constant. Below is a recipe for Choctaw Hominy, which comes from Lillie Gibson and Mallie Smith, two cooks from the Conehatta Community. The recipe appeared in "Choctaw Today: 1978 Special Edition" of the *Choctaw Community News*.

CHOCTAW HOMINY

This is not a dish for a short order cook to attempt, for there is no instant way to make hominy. It requires hours of time, and as you'll see when you read the recipe, lots of muscle power.

1 gallon white corn which has been hulled and dried
1 Tbs. baking soda
1 cup water

Place the above mixture in a *kiti* (Choctaw word meaning wooden mortar-type container). Beat it strenuously with a pestle for at least six hours. Shake the corn in a fan basket till the husks and corn separate. Mallie says you can only learn by "doing." When you shake the basket "just right" the husk, which is lighter than the corn, rises to the top and can be scooped off.

The traditional way to cook hominy is outside in a big black, iron pot. Put the corn in the pot and add three gallons of water. Cook for six hours, stirring constantly. After the first three hours, add three cut-up chickens or several pounds of pork ribs (remove the bones before serving.)

How do you know when the hominy is done? "By tasting it," says Mallie. She claims that there are always plenty of willing tasters hanging around the pot.

This recipe serves 50 hungry people. It can be cut down to serve any number. Our cooks offer the following hints for making small quantities of hominy on the kitchen stove. If you don't have a *kiti*, use a heavy cooking pot. If you don't have a pestle, use a baseball bat. And, if you don't have a fan basket, shake the corn in a long baking dish.

Important Terms. An understanding of the following terms will aid comprehension. The Choctaw terms are included for those people interested in learning them. Following each Choctaw term is the phonetic pronunciation and a brief translation of the term into English.

English terms:
1) tupelo gum—a type of tree
2) black gum—another type of gum tree
3) draw knife—a knife with a handle at each end of the blade
4) self-initiative—the ability to begin or to follow through with a plan or task; determination
5) hominy—food made from corn
6) mortar—a receptacle in which substances are crushed or ground with a pestle
7) pestle—a club-shaped handtool for crushing or grinding substances in a mortar

Choctaw terms:
1) *hoŕponi /hōth-pō-nē/*, hominy
2) *tanči /tän-chē/*, corn
3) *ofko /ōf-kō/*, the name of the Choctaw basket used in fanning the corn to remove the hulls
4) *kiti /kē-tē/*, a wooden mortor
5) *banaha /bə nä-hä/*, Choctaw food made from beans and corn meal

The Lesson Plan

Title: Drum Making and Hominy

Objectives: Students will be able to:

1) identify three uses of the Choctaw drum;
2) describe the procedure for making Choctaw hominy; and,
3) identify statements made by Mr. Barney Wesley which indicate his self-initiative.

Introduction to Lesson:

Any one of the following suggested ideas may be used to simulate the students' interest in the lesson:

1. Bring some hominy (preferably Choctaw hominy; see recipe in "Background Information for the Teacher") to class and let the students taste it. Ask if they know what hominy is made from and how it is made. Tell the students that the Choctaw make their own hominy and that it tastes different from the canned hominy which is bought in stores.

2. Show the pictures of hominy and *banaha* which are contained in the Appendices, and ask if anyone has ever eaten Choctaw hominy or *banaha*. Tell the students that they will learn how the Choctaw make their own hominy.

3. Ask if anyone has ever constructed any kind of a musical instrument. If so, discuss. If not, ask them if they think they could construct a musical instrument. Let them pretend that they have been commissioned to construct a guitar without buying any of the materials from stores. List on the board their ideas regarding:
   a) the steps they would follow in making the guitar;
   b) the materials they would need and where they would find them, or how they would produce them; and,
   c) an estimate of the amount of time required to complete each step. Tell them that they will learn how the Choctaw make drums.

Development of the Lesson:

Preparation for reading—Ask the students to read the transcript of the interview with Mr. Barney Wesley to find out the following information:

a) How did Mr. Wesley learn to make the Choctaw drum? To make hominy?
b) What kind of wood is used in making the Choctaw drum?
c) What are the uses of the Choctaw drum?
d) How long does it take to make Choctaw hominy?

Reading—Ask the students to read, silently, the transcript of the interview with Mr. Barney Wesley, keeping in mind that they are looking for answers to the above questions.

Discussion/Extension—Discuss the interview. Examine and discuss the photographs which accompany the interview. Use the "Background Information for the Teacher" as a supplement to the interview. Describe or list on the board the steps involved in making a Choctaw drum and in making Choctaw hominy. Show them the picture of the wooden mortar and pestle in the Appendices, and describe how they are used. Ask the students to reread the interview and to mark the statements made by Mr. Wesley which indicate his self-initiative.

Comprehension—The following items may be used to assess the students' comprehension of the lesson:

a) How did Mr. Wesley learn to make the Choctaw drum and to make hominy? (*A: By observing.*)
b) What are the uses of Choctaw drums? (*A: To accompany the Choctaw when singing; to use in religious ceremonies; to provide music for dancing; to help heal the sick.*)
c) What are the basic steps in making Choctaw hominy? (*A: Shuck, remove from cob, and dry the corn; soak corn in water; separate the hull from the grains of corn by beating the corn with a pestle in a mortar; fan the corn to remove the hulls; cook the corn in water; add meat to the corn; cook until done.*)
d) What statements made by Mr. Barney Wesley indicate his self-initiative? (*A: "As I was growing up, I taught myself the things I know and which I thought was right." "As I learned what needed to be done, I tried it myself." "I just learned them by looking." "To be good and make a good living."*)
e) If you were going to learn a skill, do you think you would learn it best by reading about how to do it, by listening to someone tell you how to do it, or by observing someone doing it? Explain you answer. (*A: Answers will vary, depending upon the individuals.*)
f) How much money do you think Mr. Wesley should ask for one of his handmade Choctaw drums? (*A: Answers will vary.*)

Other Activities—Any, or all, of the following suggested activities may be used to supplement the above lesson:

1. Let students listen to recordings (see Reference and Resources) of the music of various American Indian groups. Ask them to identify the beat of the music and as many of the instruments as they can.

2. Let the students learn an American Indian dance (see Reference and Resources).

3. Let students go to the library and check out books and materials on American Indian music and American Indian foods. Various students can give oral reports to the class about their findings.

4. Ask students to find out how to make other Choctaw foods, such as *banaha* and fried bread, and bring the recipes to class. The class could make fried bread and eat it. (Recipes can be found in "Choctaw Today: 1978 Special Edition" of *Choctaw Community News*.)

5. Map activity: Using a map of the United States, locate the major living areas of various American Indian groups. Make a chart showing the names of various American Indian groups, the states in which they are located, the type of music for which they are known, and some of the foods which they eat.

6. Let the students learn to sing religious songs in Choctaw, using the songs shown in the Appendices.

Evaluation Ideas.

1. Examine the responses to the comprehension questions listed above.

2. Determine the quality of the questions asked by students about the Choctaw.

3. Check to see if some students want to research some aspect of the Choctaw culture.

References and Resources. The following references were used in preparing this chapter. The addresses for resources suggested for use with the lesson are provided.

References:

Bushnell, D. I., Jr. *The Choctaw of Bayou Lacomb, St. Tammany Parish, Louisiana*. Bulletin 48, Bureau of American Ethnology, Washington, 1909.

Byington, C. *A Dictionary of the Choctaw Language*. Philadelphia, 1871.

Choctaw Today: 1978 Special Edition." *Choctaw Community News*. Vol. 1, No. 1, 1978.

Cushman, H. B. *History of the Choctaw, Chickasaw and Natchez Indians, Greenville, Texas, 1899*.

Hudson, P. J. "Choctaw Indian Dishes," *The Chronicles of Oklahoma*, 17, *3*, 1939, 333-335.

Nelson, Will T. *Choctaw Hymns*. Oklahoma City, 1976.

Swanton, J. R. *Source Material for Social and Ceremonial Life of the Choctaw Indians*. Washington, D.C.: Smithsonian Institute, Bureau of American Ethnology, Bulletin 103, 1931.

Resources:

1. *American Indian Dances*. Folkway Records, 1959. 33-⅓ RPM, 12" record.

2. *Healing Songs of the American Indians*. Folkway Records, 1967. 33-⅓, 12" record.

3. *Navajo Round Dance*. Indian House, 1972. Cassette.

Interviewee:

Mr. Barney Wesley
Philadelphia, Mississippi
Interviewed: January, 1982

Chapter Three

BASKETS: CANE AND OAK

Background Information for Teacher. Two types of baskets are made by the Choctaw, cane and oak. The cane basket originated with the Choctaw. It appears that the Choctaw may have been the first to make oak baskets, but this has not been documented.

Cane Baskets

Choctaw baskets are works of art and have been woven for more than 2,000 years. In addition to their artistic value, the baskets serve a utilitarian purpose for the Choctaw and the general public. The baskets are sturdy, well designed, and serve as containers for a variety of household items.

Choctaw baskets are woven from *Arundinaria Macropserma*, swamp cane (*oski* in Choctaw) which is found growing wild along river banks in Mississippi, especially along the Leaf and Pearl Rivers. It is difficult to obtain the cane because the best cane grows in swampy areas. The cane is cut by hand, using sharp knives. If good cane is not available along the edge of a swamp, the Choctaw frequently wade into the swamp in order to obtain cane of better quality.

According to Lela Solomon, a weaver of Choctaw baskets, it is desirable to cut the cane during the Fall of the year after the first frost. The frost makes the cane easier to cut into strips. However, if the cane has experienced two frosts, the cane cannot be stripped because it will be too soft, so it is better to obtain the swamp cane between the first and second frosts each year. It is also gathered at other times of the year, when necessary to do so.

After the cane has been harvested the outside skin of the cane is "split off" with a knife. According to Collins (1927, pp. 259-263), before the White people came, the Choctaw skinned the cane "with a whetstone made of a piece of hickory which had turned to rock." The outside skin is cut into narrow strips, approximately three-sixteenths-of-an-inch in width, and dried. When the cane is dry, it is boiled in various colors of dye. Today, the Choctaw use commercially-prepared dyes to color the cane strips. However, before commercial dyes were available the Choctaw made their own dyes from roots and barks of various trees.

Before the availability of commercially-prepared dyes, Bushnell, (1909, pp. 14-15) stated that the Choctaw prepared only three colors of natural dye: red, yellow, and black. These colors, along with the natural cane color, provided four colors for them to combine in their basketry. The red, natural dye was produced by combining equal parts of the bark of the *Quercus Texana* (red oak) and the *Nyssa Aquatica L.* (black gum), which was then burned to a fine ash. Water was added to the ashes until a thick paste was formed. Cane strips which previously had been dyed yellow were placed in a large pot and the ash paste was poured over the strips. The strong alkali turned the yellow cane to a deep red, with the intensity of the color being dependent on the length of time the cane remained in the ashes.

Yellow dye was made from the roots of the *Rumex Crispus L.* (yellow dock) which had been dried and reduced to small pieces by pounding in a wooden mortar. The dye was extracted by adding boiling water to it and allowing it to steep. The cane was then placed in the dye and boiled until the desired color was obtained.

Sources are unclear about how black dye was made. However, there is some evidence to indicate that it was made from the bark of the walnut tree.

Basically, there are two types of weaving done by Choctaw weavers: the single weave and the double weave. The double weave is the most difficult technique to master because it requires the weaving of one basket inside another with a continuous flow of cane. According to Lela Solomon, this type of weave requires very long strips of cane which "you start weaving until you get to the top of the basket and then you start weaving down." Because of the complicated process, there are not many Choctaw weavers who make the double-weave baskets. Double-weave baskets take longer to make, and sell for more, than single-weave baskets. Most single-weave baskets require eight-to-twelve hours of weaving, while the double-weave baskets require twelve-to-fourteen hours of weaving per basket. During the weaving process the cane is dampened frequently to keep it pliable.

Different designs are created during the process of weaving the baskets. The diamond design is a favorite. Other designs are created by combining different weaves, or plaits. According to Swanton (1931, p. 41), the Choctaw word for weave is *pana* (but the Mississippi Choctaw say *tana*), and designs may be described by the words *tana chafa* (i.e., weaving over, or skipping, one strip of cane); *tana tukalo* (i.e., weaving over, or skipping, two strips of cane); and, *tana tuchina* (i.e., weaving over, or skipping three strips of cane).

There are approximately 20 different kinds of native Choctaw baskets. Typical kinds of native baskets include: waste baskets, picnic baskets, flower baskets, egg baskets, long baskets, spoon baskets, bowl baskets, clothes baskets, hamper baskets, purse baskets, paper holder baskets, bread baskets, large flat baskets, winnowing baskets, sieve baskets, pack baskets, elbow-shaped baskets, and large baskets with covers (lids). Each kind of basket serves a particular function. For example, spoon baskets hold knives, forks, and spoons; elbow-shaped baskets hold flowers; pointed baskets hold women's items, similar to things found in a purse; and pack baskets, which traditionally were strapped to the carrier's back, hold a variety of large household items. Most of the baskets are single-weave baskets. However, the egg

basket and the waste basket may be either single-weave or double-weave baskets. The Choctaw names of various baskets are as follows (Bushnell, 1909, pp. 13-15):

kishé (pack basket)
taposhake shakapa (elbow-shaped basket)
taposhake chufa (pointed basket)
obfko (winnowing basket)
tapa (large flat basket)
ishsho'ha (sieve basket)

The *obfko*, *tapa*, and *ishsho'ha* (older spellings) baskets are used in the making of hominy.

The costs of baskets differ, depending on type of weave, kind of basket, and size. The prices range from about $25.00 for a small, single-weave egg basket to about $200.00 for a large, single-weave clothes basket or a medium-size, double-weave waste basket. However, miniature baskets can be purchased as souvenirs for $2.00 to $5.00.

Choctaw men, as well as women, weave baskets. Most of the older Choctaw weavers learned the skill by observing their parents or grandparents weave baskets. They learned the skill because they wanted to learn it, not because they were told that they should learn it. There was no active teaching of the skill by the parents or grandparents. Most of the weavers learned the skill at a very early age, usually around ten or eleven years. Lela Solomon stated, "I started making basket[s] when I was still very young, so whenever I want[ed] to make what I want[ed] to make, I was very pleased to make them even if it's [was] not that good."

Years ago, Choctaw weavers traded their baskets for goods or for services from other members of the tribe or by non-Choctaws. Later, Choctaw weavers sold their baskets to non-Choctaws because they needed money. They would go from door-to-door of White homes asking if they would like to buy their baskets. However, in recent years, Choctaw weavers have not been able to satisfy the demand for baskets by non-Choctaws; today, White people go from door-to-door of Choctaw homes asking if they have baskets to sell. In interviews with Esbie Gibson and Lela Solomon, Choctaw weavers, both stated that they have more requests for baskets from White people than they are able to satisfy. The most popular baskets are the picnic baskets and the egg baskets, which White people like to give as wedding presents or keep as collector's items. Lela Solomon has taught a few White people how to make Choctaw baskets.

The pressure to keep up with the demand for Choctaw baskets tends to destroy, for some of the Choctaw weavers, the pleasure involved in weaving (creating) such a work of art. Other weavers are not as bothered by the presssure; their attitude is that they will weave the baskets that have been ordered as they can get to them, but they are not going to let the pressure of demand interfere with their enjoyment of weaving.

The Choctaw weavers who were interviewed indicated that they weave baskets for two reasons. First, they enjoy weaving baskets. Secondly, they are meeting a need of the public. The desire to meet the needs of people appears to be strong among Choctaw weavers. For example, Esbie Gibson started weaving holders for one-half-gallon cartons of milk which many people request. Ms. Gibson discovered on her own how to make the milk carton holders. She said, "I thought and thought about it, so I did it. I don't do it for quite awhile but whenever I do it, it sells good."

Oak Baskets

Another Choctaw weaver, Melvin Henry, said he learned to weave baskets when his family was in need of one. Mr. Henry weaves oak baskets rather than the Choctaw cane baskets. He uses white oak to make a variety of baskets, such as tub baskets (for carrying corn or garden vegetables), picnic baskets, clothes hamper baskets, and bushel baskets.

Mr. Henry owns the land that he farms, so he uses the white oak trees growing on his land to make the baskets. He prefers to weave baskets in the spring and summer months.

According to Mr. Henry, the best white oak for baskets comes from young timber, which must be straight and void of knots. After the timber is cut, it is split and the bark is removed. The heart of each strip of wood is removed with a butcher knife. Each strip will then be about three-fourths of an inch wide and two inches thick. Several thin strips for weaving is shaved off each thick strip. As each thin strip is shaved off it is checked to see if it will bend easily; if it doesn't, it is placed on the plank in a forked tree and shaved with a drawknife until the appropriate thinness is achieved.

The actual weaving begins by laying eight strips of oak on a flat surface, in a pinwheel design for round baskets, and placing eight more strips of oak over the first set. As the weaving is done, these sixteen strips form the base as well as the sides of the basket. To weave the sides of the basket, these sixteen strips are turned upward by the application of a small amount of water, and the weaving continues up the sides of the basket. The top of the basket is reinforced with another strip of oak and the vertical strips of oak are turned down over the reinforcing strip to secure it and are woven into the basket. The handle, which is made from a heavier oak, is woven into the side of the basket, and the rim is added as the finishing touch.

In addition to oak baskets, Mr. Henry makes ax handles, which he sells to a store in Kosciusko, Mississippi. He mentioned the ax handles in his interview.

Important Terms. An understanding of the following terms will aid comprehension. The Choctaw terms are included for those people interested in learning them. Following each Choctaw term is the phonetic pronunciation and a brief translation of the term in English.

English terms:

1) double weave — refers to a cane basket of double thickness, or two layers of weaving with one inside the other
2) single weave — refers to a cane basket of single thickness, or one layer of weaving
3) swamp cane — cane found growing along river banks in swampy areas
4) Horse Shoe — a location in Mississippi where swamp cane is obtained
5) tribal traditions — the passing down of elements of a tribe from generation to generation, especially by oral communication
6) Walnut Grove, Leaf River, and Pearl River — place names in Mississippi where cane may be found

Choctaw terms:

1) *tapoššik* /tă-pōsh-shĭk/, basket
2) *tana* /tă-nă/, weave
3) *oski* /ōs-kē/, cane
4) *ofko* /ŏf-kō/, a small hand fan used for winnowing grain
5) *čiša tobih* /chē-shă tō-bē/, white oak

The Lesson Plan

Title: Baskets: Cane and Oak

Objectives: Students will be able to:

1) describe the procedure for obtaining and preparing swamp cane for weaving;
2) describe the procedure for obtaining and preparing white oak for weaving;
3) identify statements which indicate that the three Choctaw weavers, who were interviewed, enjoy their work;
4) locate Walnut Grove, the Leaf River, and the Pearl River on a Mississippi map; and,
5) identify statements which indicate that the three Choctaw weavers, who were interviewed, value quality in weaving.

Introduction to Lesson

Any one of the following suggested ideas may be used to stimulate the students' interest in the lesson:

1. Display a variety of baskets (including a Choctaw basket, if possible). Ask students to try to identify the materials from which each basket is made, its origin (country and/or people producing it), whether or not it is handmade, the approximate cost of each basket, and the approximate length of time that it took to make each basket. Tell them that they will learn how the Choctaw make their baskets.
2. NOTE: This introductory activity will probably take a whole class period. Prior to the class period, do the following:

   Have available for **each** student strips of cloth of contrasting colors (perhaps red and white), as follows: 9 strips of red cloth and 7 strips of white cloth, one-fourth inch wide, and about 8 inches long. Tape record the set of directions below, which tell how to weave a design. Type the same set of directions and make enough copies for one-third of the class.

   The directions–

   Lay the 9 red strips side-by-side in a vertical position. (pause)

   Place the first white strip under the first 4 red strips, counting from the left, over the fifth red strip, and under the next 4 red strips. (pause)

Adjust it so that it is about 1 inch from the top of the red strips. (pause)

Place the second white strip beneath the first white strip and under the first 3 red strips, over the fourth red strip, under the fifth red strip, over the sixth red strip, and under the remaining 3 red strips. (pause)

Adjust it so that it is directly beneath the first white strip. (pause)

Place the third white strip beneath the second white strip, and under the first 2 red strips, over the third red strip, under the next 3 red strips, over the next red strip, and under the remaining 2 red strips. (pause)

Adjust it so that it is directly beneath the second white strip. (pause)

Place the fourth white strip beneath the third white strip and under the first red strip, over the second red strip, under the next 5 red strips, over the next red strip, and under the remaining red strip. (pause)

Adjust it so that it is directly beneath the third white strip. (pause)

Place the fifth white strip beneath the fourth white strip and under the first 2 red strips, over the next red strip, under the next 3 red strips, over the next red strip, and under the remaining 2 red strips. (pause)

Adjust it so that it is directly beneath the fourth white strip. (pause)

Place the sixth white strip beneath the fifth white strip and under the first 3 red strips, over the next red strip, under the next red strip, over the next red strip, and under the remaining 3 red strips. (pause)

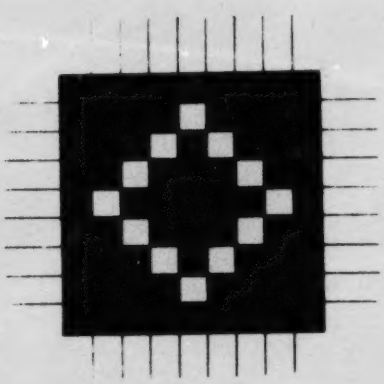
Adjust it so that it is directly beneath the fifth white strip. (pause)

Place the seventh white strip beneath the sixth white strip and under the first 4 red strips, over the next red strip, and under the remaining 4 red strips. (pause)

Adjust it so that it is directly beneath the sixth white strip. (pause)

The design is now complete. (pause)

To conduct the activity, divide the class into three groups. Group 1 will listen to the tape recording and try to make the design **only by listening.** (They may stop the tape recorder at the end of each sentence while they perform the steps described in the sentence, but they should not ask each other questions.) Group 2 will read the directions and try to make the design **only by reading,** without asking each other questions. Group 3 will observe the teacher doing the steps and will try to make the design **only by observing,** without asking questions. The three groups should be placed far enough apart so that they will not be distracted by the other groups. After the groups have tried to make the design, call them back together again, and show them the drawing of the design (which appears below). Ask them to comment about which procedure was completed first and why, which procedure was the easiest to follow, and the feelings each person experienced while doing the activity. Tell them that they will be reading about the baskets made by the Mississippi Choctaw.



3. Show the picture of the Choctaw basket which is contained in the Appendices. Discuss it and tell the students that the cane baskets made by the Choctaw date back 2,000 years ago. They will be learning about how these baskets are made.

Development of the Lesson:

Preparation for reading—Tell the students that they will be reading the transcripts of interviews with three Choctaw people. Two of them, Mrs. Lela Solomon and Ms. Esbie Gibson, live in the Conehatta community, and Mr. Melvin Henry lives on a farm several miles northwest of the city of Philadelphia, Mississippi. Let the students locate these places on the map of Mississippi which is contained in the student textbook, *By the Work of Our Hands: Choctaw Material Culture*. Ask the students to read the transcripts of the interviews with Mrs. Solomon, Ms. Gibson, and Mr. Henry to find answers to the following questions:

a) How old was Lela Solomon when she started making baskets?
b) Where is the cane obtained?
c) How long does it take to make a basket once weaving begins?
d) How old was Melvin Henry when he made his first oak basket?
e) In addition to oak baskets, what else does Melvin Henry make?
f) Do the three weavers differ in their thinking about their crafts? If so, how?

Reading—Ask the students to read, silently, the transcripts of the interviews with Mrs. Solomon, Ms. Gibson, and Mr. Henry, keeping in mind that they are looking for answers to the above questions.

Discussion/Extension—Discuss the content of the interviews. Examine and discuss the photographs which accompany the textual material. Use the "Background Information for the Teacher" as a supplement to the textual material. Let students locate Walnut Grove, the Leaf River, and the Pearl River on a Mississipp map. Describe or list on the board the different kinds of Choctaw baskets. Write some of the Choctaw words on the board and assist students in pronouncing them.

Comprehension—The following items may be used to assess the students' comprehension of the lesson:

a) What are the major steps in obtaining and preparing cane for weaving? (*A: Finding it, cutting it, stripping it, drying it, and dying it.*)

b) Copy statements which indicate that the three weavers enjoy their work. (*A: Lela Solomon: "I enjoy making baskets so that sometimes I can't finish cleaning up the house." Esbie Gibson: "I watched my mother making baskets, and I tried because I wanted to learn. She would start doing it and would lay it down saying this is how you do it, and I would follow her pattern, again, tying it together to shape it into a basket." Melvin Henry: "Oh yes, I enjoy doing it."*)

c) Copy statements which indicate that the three weavers value quality in weaving. (*A: Melvin Henry: "I tried for several summers. A person cannot just learn how to do it, just like that. I had to remember how my dad made them and then I had to work to make it." "Then he kept on insisting that I work on it until I got better and told me never to quit." "If they want to learn, and would do their best, it would be a great idea to teach them." "Choctaw people will have something going if they try their best in learning the skills of the traditional way." Lela Solomon: "There are people that can make baskets, but people want the baskets I make." Esbie Gibson: "I don't know but I know we make about the same thing, or they all make better than I."*)

d) What do the following statements indicate about the Choctaw attitude toward learning? Esbie Gibson: "I guess I just wanted to learn it by myself." Melvin Henry: "I learned by myself." Lela Solomon: "No one really ever tried teaching me. Mother used to make it and I used to watch her. When I was a little older, I followed her design of how she made it. I just learned it by myself, by observing very carefully how she made it." (*A: The desire to learn comes from within; skills are learned if there is a good model to follow; learning is an individual activity; and, it is satisfying to learn.*)

e) What are some skills you have learned from observing your parents, grandparents, or some other adults, which you learned just because you wanted to? (*A: Answers will vary.*)

Other Activities—Any, or all, of the following suggested activities may be used to supplement the above lesson:

1. Let students estimate the time involved, from obtaining the cane to completion of a basket, and multiply it by the current minimum wage to determine what the cost would be if this procedure were followed. Do the same for the white oak basket. Discuss their findings.
2. Let students locate various rivers on maps of Mississippi, Louisiana, and Alabama, and determine which would be likely to have swamp cane growing nearby and which would not. Discuss.
3. Let students do research to find out if other American Indian tribes make baskets. If so, what materials are they made from and what are the names of some of the baskets? Share findings with rest of class.
4. Let students interview older business people (or retired business people) who offer a service to the members of the community to find out how they learned their trade or skill. They should find out if they went to school to learn it, if they learned it by an apprentice method, or by some other way. They could tape record the interview on a cassette recorder and share it with the class. (Some suggested work areas are: shoe repair, small appliance repair, bakery, carpentry, brick laying, house construction, etc.) They should find out what they charge today for their service or product and what they charged 20 years ago.

Evaluation Ideas.

1. Ask students to think back over all the interviewees and to make a list of the traits/characteristics which they have in common. For example, learning by observing; not being told to learn something; etc.
2. Select some of the important terms from all three chapters and ask students to define them.

References and Resources. The following references and resources were used in preparing this chapter. The addresses for resources suggested for use with the lesson are provided.

References:

Bushnell, D. I., Jr. *The Choctaw of Bayou Lacomb, St. Tammany Parish*, Louisiana. Bulletin 48, Bureau of American Ethnology, Washington, 1909.

Collins, H. B., Jr. *Potsherds from Choctaw Village Sites in Mississippi. Journal of the Washington Academy of Science*, Vol. 17, pp. 259-263, Baltimore, 1927.

Swanton, J. R. *Source Material for Social and Ceremonial Life of the Choctaw Indians*. Washington, D.C.: Smithsonian Institute, Bureau of American Ethnology, Bulletin 103, 1931.

Resources:

1. 8mm Film loop, "Basket Making." Color. Order from: Ealing Film loop, Cambridge, Massachusetts 02140.
2. Mississippi Band of Choctaw Indians. *Chahta Hapia Hoke: We are Choctaw*, 1981.

Interviewees:

1. Mrs. Lela Solomon
   Conehatta Community
   Interviewed: January, 1982
2. Mrs. Esbie Gibson
   Conehatta Community
   Interviewed: January, 1982
3. Mr. Melvin Henry
   Philadelphia, Mississippi
   Interviewed: January, 1982

Chapter Four

BEADING

Background Information for the Teacher. Beading has been with the Choctaw for hundreds of years, according to Swanton (1931, p. 43) and Debo (1934). In older times the Choctaw made wooden beads as big as acorns. They also strung together Chinquapin nuts, which they colored with the same dyes used in dying cane for making baskets. Winter berries and the seeds of the red haw were strung together, also, to make necklaces. Strings of beads of different colors, three or four yards in length, would be worn by Choctaw women. Bones, shell gorgets, and colored stones were strung together, too, and used as necklaces and for hair adornment.

Swanton (1931) reports that the "Choctaw claim that they first obtained beads from the Whites at Sugarlock, which received its name *Shikalla*, "beads," from the circumstance. This, refers to trade beads, the introduction of which enabled the Indians to make a more lavish use of beads in belts, moccasins, and other articles of use or adornment than had before been possible" (p. 43).

Bushnell (1909) had reported, previous to Swanton (1931), that quantities of glass beads and bright-colored ribbons were obtained from trades. He also reported that the Choctaw were known for the art of making silver ornaments which is indicated by a photograph of a small pin made from a silver dime, dated 1856. Bushnell (1909, p. 11) stated that "Larger ornaments were made from larger coins. Pendent earrings were also fashioned, having glass beads attached to the lower part. When dancing, the men often wore a strip of small brass bells around each leg, below the knee. These bells were highly prized by the older generation. Feathers do not seem to have been held in great esteem, although they were worn."

Choctaw beadwork is very sturdy because each bead is held in place by two threads; during the beading process the threaded needle passes through each bead twice. This makes it sturdier and increases the life of the beadwork. Most of the beadwork is done with a threaded needle rather than a loom.

A dish of beads, a beading needle, and thread which has been strengthened with candle tallow are the materials used for most bead work. Sometimes leather, felt, or wool material will be used as backing for the beads if body is required for the beadwork.

Articles made from beads, or adorned with beads, traditionally included necklaces (string necklaces, medallions, daisy chains), bracelets, earrings, collars, belts, hair barretts, tiaras, headbands, men's and women's sashes, and moccasins. In addition to these traditional items, the Choctaw today make beaded articles which appeal to contemporary lifestyle, such as beaded key chains, cigarette holders, cigarette-lighter holders, watchbands, etc.

As with other material culture items beadwork can be of good quality or poor quality. Beadwork of good quality will contain beads of uniform size and color and will be of smooth appearance.

According to Thallis Lewis, a Choctaw who does beadwork, when a Choctaw has observed the original work of another Choctaw and desires to use the same design, it is appropriate to request permission to use the design. This is done in order to show respect for the other person's original design and creative ability.

Important Terms. An understanding of the following terms will aid comprehension. The Choctaw terms are included for those people interested in learning them. Following each Choctaw term is the phonetic pronunciation and a brief translation of the term in English.

English Terms:

1) beading—the process of using beads to make designs to decorate articles; articles made from beads
2) tallow—material used to strengthen thread for beading purposes
3) tiara—crown-like article worn on the head
4) Choctaw sashes—beaded sashes worn across the chest of men and women for ceremonial activities
5) medallion necklace—a necklace having a circular decoration on it
6) Daisy chain necklace—a chain-like necklace which is a series of connected daisies
7) bolo tie—a tie worn by men

Choctaw terms:

1) *Šikalla* /shē-käl-lä/, beads
2) *Šikalla tana* /shē-käl-lä tä-nä/, beading
3) *Šikalla innoči* /shē-käl-lä ēn-nō-chē/, necklace

The Lesson Plan

Title: Beading

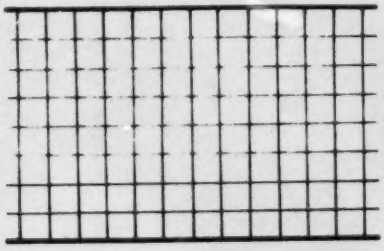
Objectives: Students will be able to:

1) identify beaded articles and when and where they are worn;
2) name the qualities looked for in **good** beadwork; and,
3) discuss the reasons why generations of people continue to support various customs or traditions.

Introduction to Lesson:

Any one of the following suggested ideas may be used to stimulate the students' interest in the lesson:

1. Display beaded articles (including some Choctaw beadwork, if possible), and let students examine them to determine which are handmade, which are of good quality, which are sturdy, which have the best appearance, and the function of each. Tell them that they will be reading about the beading done by the Choctaw in their textbook, *By the Work of our Hands: Choctaw Material Culture*.
2. Show either of the following 16mm films: "Navajo Silversmith" or "The Hands of Maria" (See References and Resources for ordering information), and discuss reasons why people create with their hands. Tell them that one of the things that the Choctaw create is beadwork and that they will be learning about it.
3. Give each student a sheet of paper with a drawing on it, as shown below, several crayons or colored pencils, and ask them to create a design by coloring in various circles. Let each student share their design with the class. Ask if they think they could use the designs they have created as a pattern for beading the designs, by pretending each circle is a bead. Discuss. Tell them they will learn how Choctaw do beading. The drawing to be distributed is as follows:



Development of the Lesson:

Preparation for reading—Tell the students that they will be reading the transcripts of interviews with a Choctaw mother and her daughter, Thallis and Jane Lewis, who reside in the Pearl River community. Originally, Thallis and Jane were from the Bogue Chitto community. Let the students locate these places on the map of Mississippi which is contained in their textbook, *By the Work of Our Hands: Choctaw Material Culture*. Ask the students to read the transcripts of the interviews with Thallis and Jane Lewis to find answers to the following questions:

a) Why did Jane learn to bead?
b) How long does it take to make a bolo tie?
c) What did the Choctaw use for beading before they had beads?
d) What is Jane's favorite thing to bead?

Reading—Ask the students to read, silently, the transcript of the interview with Mrs. Thallis Lewis and her daughter, Jane, keeping the mind that they are looking for answers to the above questions.

Discussion/Extension—Discuss the content of the interview. Examine and discuss the photographs which accompany the textual material. Use the "Background Information for the Teacher" to supplement the material in the student textbook. List on the board names of articles which are traditional and names of beaded articles that are considered contemporary articles. Discuss. List and discuss the aspects of beadwork which indicate good quality in beadwork.

Comprehension—The following items may be used to assess the students' comprehension of the lesson:

a) List the names of three beaded articles and indicate when and where they are worn. (*A: Medallion necklaces - worn around the neck, usually worn for special or festive occasions; earrings - worn in the ears, may be worn daily; tiaras - worn on the head, usually worn for special or festive occasions.*)

b) List at least two aspects of good quality in beadwork. (*A: Beads are of uniform size; the beading is smooth to touch.*)

c) Write a paragraph containing the reasons why a group of people would want to continue or maintain certain traditions. (*A: Identity; needed in daily living; survival, etc.*)

d) What reasons did Jane give for learning how to bead? (*A: "My mom taught me, so that I can carry on and teach it to young kids."*)

Other Activities—Any, or all, of the following suggested activities may be used to supplement the above lesson:

1. Bring in some beads, beading needles, candle tallow, and thread. Let students try to bead a design on a small piece of cloth. (See References and Resources for ordering information)
2. Let students ask parents to describe things they do, or have done, with their hands which they "figured out how to do" just by thinking about it, without asking anyone. Share their findings. As a prompt to get parents to thinking about this, they can mention such things as: repairing something broken, building toys or furniture, altering or mending clothing, etc.
3. Go to stores and find out the names and prices of different kind of beads: glass, plastic, silver, wood, etc. Report findings to class.

Evaluation Ideas.

1. Determine the quality of their thinking by reading the paragraphs they write as part of the comprehension activity.
2. Observe level of interest maintained during the lesson.

References and Resources. The following references and resources were used in preparing this chapter. The addresses for resources suggested for use with the lesson are provided.

References:

Cushman, H. B. *History of the Choctaw, Chickasaw, and Natchez Indians*. Greenville, Texas, 1899.

Debo, A. *The Rise and Fall of the Choctaw Republic*. Norman, Oklahoma: University of Oklahoma Press, 1934.

Swanton, J. R. *Source Material for Social and Ceremonial Life of the Choctaw Indians*. Washington, D.C.: Smithsonian Institute, Bureau of American Ethnology, Bulletin 103, 1931.

Resources:

1. 16mm film, "Navajo Silversmith." Color. Order from: ACI Films, 35 West 45th Street, New York, N.Y. 10036.
2. 16mm film, "The Hands of Maria." Color. Order from: RMI Educational Films, Inc., 701 Westport Road, Kansas City, Missouri 64111.
3. Treaty Oaks Indian Store, P.O. Box 574, Jacksonville, Florida 32207 (for beading supplies).

Interviewees:

1. Mrs. Thallis Lewis
   Pearl River Community
   Interviewed: April, 1982
2. Miss Jane Lewis
   Pearl River Community
   Interviewed: April, 1982

Chapter Five

CLOTHING

Background Information for the Teacher. Prior to the coming of the Whites to this country, Choctaw wore clothes made of animal skins. Debo (1961 pp. 13-14) reported that according to Swanton (1928, pp. 681-683) the dress of the Choctaw "was not materially different from that of other southeastern tribes of Indians. The men always wore a belt and breech-clout, usually of deerskin. In addition, they usually wore an upper garment of skin, or of feathers woven into a network of cords. In winter they wore skin leggins with the lower ends tucked into the moccasins and the upper ends coming high enough to be fastened with thongs to the belt; these were held in under the knee with ornamented quarters. They wore moccasins when travelling, but often went barefoot at home. The invariable female garment was a short skirt, usually made of deerskin. In winter, the upper part of the body was protected by a shawl of skin, or woven feathers, or the inner bark of the mulberry tree, fastened over the left shoulder leaving the right breast exposed. The women wore moccasins similar to those of the men."

After contact with White people, the Choctaw began to wear clothing made from wool and cotton. It was sometime during this period that the "traditional Choctaw dress and shirt" evolved, because the Choctaw were able to trade for cloth.

The traditional dress for Choctaw women includes a brightly-colored dress which is of ankle length, a white apron, and moccasins. The dress material is usually of a solid color, but it may have a small-flower design in it. The dress has a square yoke with a diamond design and/or ruffle around the yoke. The diamond design is usually either black or white, or it may be red if the dress material is white. The diamond design also adorns the cuff of the long sleeve and the bottom of the skirt, which also contains a ruffle and/or a scalloped layer of material. The long white apron is worn over the skirt of the dress and comes to the top of the first row of the diamond design along the bottom of the skirt. It has a ruffle completely around it along with the diamond design which is placed just above the ruffle, along with one or two additional rows of diamond designs. The Choctaw dress and apron is usually made from 100% cotton. The moccasins worn by the women extend up the leg to the bottom of the calf. They are usually of white or neutral color and contain a lot of beadwork.

For ceremonies or festive occasions, Choctaw women usually wear a lot of beadwork, such as a beaded collar, one or more beaded necklaces (e.g., medallions, daisy chains, etc.) and a beaded belt. They may also wear beaded sashes, which crisscross over the chest, and a variety of hair ornaments. The hair ornaments may include beaded barretts or hair ties and/or combs made from copper, wood, cane, shell, or bone.

The traditional dress for Choctaw men includes a brightly-colored shirt, black pants (usually store-bought pants), black felt hats, and moccasins. The Choctaw shirt is usually made of solid-color, cotton material and may be decorated in a diamond design, similar to the design on the bodice of the Choctaw dress. The shirt has a square yoke, a collar, and long sleeves, fringe may or may not be sewn on the tail of the shirt. Recently, around 1978, the Choctaw men started wearing a type of shirt known as a ribbon shirt. The ribbon shirt is basically like the Choctaw shirt; instead of the diamond-design it has ribbon sewn around the square yoke, in front and back, with pieces of ribbon hanging from the four corners of the yoke. The material for the shirt usually has a small design in it.

The black felt hat has a band made of either ribbon or beadwork which may hold a feather. The feather is attached approximately midway along the side of the hat brim, lying in a horizontal position. The moccasins are similar to those worn by the women.

For ceremonies, or festive occasions, Choctaw men usually wear various kinds of beadwork and sashes. They may wear beaded necklaces and belts of various types. The sashes they wear contain beaded designs, but men's sashes are wider than those worn by women.

Today, most Choctaw wear contemporary clothing such as jeans, shirts, and skirts and blouses, etc. However, the older Choctaw continue to wear Choctaw dresses, aprons, and shirts. They are sad that the younger people are wearing the traditional Choctaw clothing only on special, or festive, occasions because they fear the loss of tradition.

Most of the Choctaw women who make Choctaw clothing have been doing so for many years. One of the seamstressses, Mrs. Effie Tubby, said that she learned how to make the clothing by observing her mother's sewing procedures. She was about 17 or 18 years old at the time.

It takes about two weeks to make a Choctaw shirt and about four-to-six weeks to make a Choctaw dress and apron. The reason it takes so long is because the diamond-design trim is done by hand. Six yards of material are used in making the Choctaw dress, two yards are used in making the apron, and one-and-a half yards are used in making the diamond-design trim.

Important Terms. An understanding of the following terms will aid comprehension. The Choctaw terms are included for those people interested in learning them. Following each Choctaw term is the phonetic pronunciation and a brief translation of the term to English.

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English terms:

1) diamond-design trim—the traditional design found on Choctaw dresses and shirts
2) square yoke—a sewing term which describes the shape of the shoulder part of a blouse or shirt
3) scalloped material—material which has been cut so that it looks like this ⌒⌒⌒ along the edge
4) festive—indicates a party or happy event
5) fringe—thread-like trim which hangs vertically
6) seamstress—a female person who sews

Choctaw terms:

1) *illifoka* /ĭl-lē-fō-kə/, dress
2) *illifoka lambo* /ĭl-lē-fō-kə/ləm-bo/, shirt
3) *itikba takali* /ē-tĭk-bä tä-kä-lē/, apron
4) *yaskafaci* /yäs-kä-fä-chē/, sash

The Lesson Plan

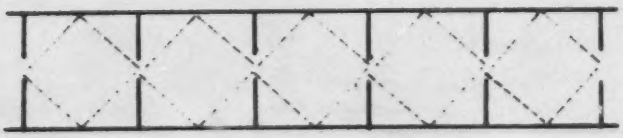
Title: Clothing

Objectives: Students will be able to:

1) describe a traditional Choctaw dress and shirt;
2) make a replica of the diamond-design trim that adorns the Choctaw dress and shirt;
3) recall a way in which a Choctaw demonstrated her creative nature; and
4) contrast the traditional dress of the Choctaw with their contemporary clothing.

Introduction to Lesson: Any one of the following suggested ideas may be used to stimulate the students' interest in the lesson:

1. Let students experience the procedure involved in creating the diamond-design trim that adorns Choctaw dresses and shirts. Give each student a strip of white paper about six inches long, three-fourths-inch wide, and a pair of scissors. Tell them to first fold their strip in half lengthwise and to make cuttings almost to the center, spacing the cuts three-fourths inch apart. Now, show them how to fold under the pieces of paper between the cut slits to form diamonds, as shown in the drawing:



Fold under dotted line.

Explain to them that when it is done with cloth the seamstress stitches each piece of material as it is folded under. Discuss how long it would take to sew a three-foot length of this type of trim on a dress or shirt. Tell them that this is the typical design sewn on traditional Choctaw clothing.

2. Show the picture of the Choctaw clothing found in the Appendices. Point out and discuss the parts of clothing. Explain that a lot of the older Choctaw still wear this type of traditional dress.

Development of the Lesson:

Preparation for Reading—Tell the students that they will be reading the transcript of the interview with Mrs. Nettie Tubby, who is from Red Water community. Let the students locate this place on the map of Mississippi, which is contained in their textbook. Ask the students to read the transcript of the interview with Mrs. Tubby to find answers to the following questions.

a) How old was Nettie Tubby when she learned to make Choctaw clothing?
b) How do the Choctaw determine the **quality** of sewing?
c) What kind of pattern is used for making Choctaw dresses and shirts?
d) What did Mrs. Tubby's grandmother use to hold the back of the Choctaw dress together?

Reading—Ask the students to read, silently, the transcript of the interview with Mrs. Nettie Tubby, keeping in mind that they are looking for answers to the above questions.

Discussion/Extension—Discuss the content of the interview. Examine and discuss the photographs which accompany the textual material. Use the "Background Information for the Teacher" to supplement the material in the student textbook. Describe the clothing worn by the Choctaw prior to the coming of the white people. Tell them about the ribbon shirt worn by Choctaw men. Explain that while a lot of older Choctaw wear the traditional dress daily, most of the younger Choctaw wear Choctaw clothing only on special, or festive, occasions.

Comprehension—The following items may be used to assess the students' comprehension of the lesson:

a) Describe the traditional Choctaw dress. (*A: It is a brightly-colored dress of ankle length, with a white apron. The dress has a square yoke with diamond-design trim or ruffles around the yoke. The diamond-design trim is also on the sleeve and skirt of the dress.*)
b) How did Mrs. Tubby's grandmother demonstrate her creative nature? (*A: She made buttons out of cardboard she had covered with cloth.*)
c) How do most of the younger Choctaw dress today? (*A: They wear levis, shirts, skirts, and blouses.*)
d) Why do you think that Mrs. Tubby believes that, "Hand sewing is a lot better than running it through a machine."? (*A: Hand stitching will catch the edges of the diamond-design trim better; it will hold better, etc.*)

Other Activities—Any, or all, of the following suggested activities may be used to supplement the above lesson:

1. Let students compute the cost of making a Choctaw dress. They will need to consider the cost of cotton material and the amount of time involved in making the dresss. (It takes about 10 yards of material for the average dress. They can use the current minimum hourly wage to determine the worth of the time involved.)
2. Ask students to do research to determine the traditional clothing worn by other tribes. They can share their findings with the class. (See bibliography for references).
3. Tell them to pretend that they have been commissioned to design a set of clothing for men and a set of clothing for women living in Mississippi. The sets they design will be designated as the official dress of all men and women living in Mississippi. Tell them that all of them must approve of each aspect of the clothing they design (if they can't agree, then they must continue to consider alternative ideas until there is unanimous approval by the group). They need to consider the following criteria in designing the clothing: the cost, the comfort, and the appropriateness of the clothing for both work and recreation. Divide the class in half and let one group design the set of clothing for men and the other group design the set of clothing for women. Each group should make a sketch of the clothing they design. Share their results.

Evaluation Ideas.

1. Ask the students to think back over all the lessons and then make a list of the ways that the Choctaw are like themselves. Discuss.
2. Ask the students to think back over all the lessons and then make a list of the unique traits of the Choctaw. Discuss.

References and Resources. The following references and resources were used in preparing this chapter. The addresses for resources suggested for use with this lesson are provided.

References:

Debo, A., *The Rise and Fall of the Choctaw Republic*. Norman, Oklahoma: University of Oklahoma Press, 1934.

Swanton, J. R., *Source Material for Social and Ceremonial Life of the Choctaw Indians*. Washington, D.C.: Smithsonian Institute, Bureau of American Ethnology, Bulletin 103, 1931.

Resources:

1. 8mm film loop, "Weaving." Color. Order from: Ealing Film-loops, Cambridge, Massachusetts 05140.

Interviewee:

Mrs. Nettie Tubby
Pearl River Community
Interviewed: April, 1982

Chapter Six

USING THE VIDEOTAPE, "BY THE WORK OF OUR HANDS"

Information for the Teacher. The focus of most of the videotape is on basket weaving and drum making, although other areas of material culture are included briefly. As an accompaniment to the study of Choctaw material culture, the videotape could be shown as either a culminating or an introductory activity. Using the videotape as the culminating activity **might be more useful** than using it as the introductory activity because students would be bringing to the viewing a background of information about Choctaw material culture. When used as the culminating activity, the videotape serves as a summary of some important aspects of Choctaw material culutre. If used as the introductory activity, the videotape provides an overview of some of the aspects of Choctaw material culture which should stimulate student interest in the unit of study. Ideas for using the videotape as either a culminating activity or an introductory activity are included in "The Lesson Plan," which appears below.

The Lesson Plan

Title: "By the Work of Our Hands," a videotape.

Objectives: Students will be able to:

1) list several elements of Choctaw material culture;
2) describe the steps involved in putting a Choctaw drum together;
3) describe the procedure for obtaining cane and for weaving Choctaw baskets, both cane and oak; and,
4) write a paragraph describing why the Choctaw feel it is important to maintain their culture.

Development of the Lesson:

As an **introductory activity**, any one of the following suggested ideas may be used:

1. Before viewing the videotape, ask the students, "What do you already know about the Mississippi Choctaw? About their material culture? (This discussion should be handled carefully to avoid any reinforcement of stereotypes. The discussion will, undoubtedly, point out areas of misinterpretation and lack of information, even though American Indian students may be in the class.) Have the students, individually, prepare a list of the things they know about the Mississippi Choctaw, before viewing the videotape. After viewing the videotape, let them check their lists, noting differences between their lists and the information contained in the videotape.

2. Discuss with the students:
   a) What features of Choctaw material culture appear to be most important to the Choctaw?
   b) What principle tools do the Choctaw use to make various items?
   c) In addition to producing the crafts which are part of Choctaw material culture, what are other occupations in which the Choctaw engage?
   d) What do the answers to the above questions reveal about the Mississippi Choctaw?

3. Compile a list of questions that the students want to have answered, about the Mississippi Choctaw, during the unit of study.

As a **culminating activity**, any one of the following suggested ideas may be used:

1. After viewing the videotape, discuss with the students the following questions:
   a) How do Choctaw artisans who weave baskets differ from non-Choctaw artisans who knit or crochet? What do the two groups have in common?
   b) Did the Choctaw in the videotape seem to enjoy making their crafts? Why do people create, or make things, with their hands?

2. Discuss with the students the possibilities for survival of each of the following aspects of Choctaw material culture: basket weaving, drum making, beading, and sewing. (Students need to consider the number of people still making each craft, availability of materials, etc.)

3. After viewing the videotape and reading selected references, the students could write a paragraph or short paper addressing any of the following:
   a) What seems to be the major motivation for Choctaw artisans?
   b) How has history affected the Choctaw culture?
   c) What is the difference between formal and traditional education?
   d) How has economics effected the Choctaw artisan?
   e) Why do the Choctaw feel it is important to maintain their culture?
4. Considering all of the changes that the older Choctaw have experienced, discuss several ways of coping with the changes. (First, let students identify the changes, and list them on the board. Then, discuss each change and ideas for coping with that particular change in the lives of people.)

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*Indicates reference is appropriate reading material for students in the secondary schools.

APPENDICES

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APPENDIX A

Brief History of the Mississippi Choctaw

The following brief history of the Mississippi Choctaw was printed in *Chahta Hopia Hoke: We Are Choctaw*, a booklet published by the Mississippi Band of Choctaw Indians, Philadelphia, Mississippi, 1981, pages 5-18.

The Choctaw story is derived from archaelogy, oral tradition, and written history. Human presence in "Choctaw Country" has been traced back as far as 7,000 B.C., and permanent residence as far back as 5,000 B.C. When the Choctaw people came is not known; but future archaelogical study should reveal this.

The Oral Tradition

Choctaw people have been here so long that their origin is known only through legends. These legends focus on Nanih Waiya — the Mother Mound located near Preston, Mississippi. This mound is connected by legend with both the creation and migration of the Tribe. The center of the Choctaw before advent of the white man, it was considered by Indians to be the birth place of their race. Out of the mound ages ago, they believe, came first the Creeks, Cherokees and Chickasaws, who sunned on ramparts of the mound and moved eastward. Emerging from Nanih Waiya last were the Choctaws who sunned themselves until dry to settle around the mound — their "Great Mother" — who told them that if ever they left her side, they would die.

Another legend relates Nanih Waiya to Choctaw migration in the tribe's search for a new homeland. A tribal elder gives one account:

> "Many years ago, the ancestors of our people lived in the northwest. In time their population became so large that it was difficult to exist there. The prophets of the tribe announced that a land of fertile soil and abundant game lay in the southeast and that the people could live there in peace and prosperity forever. Under the leadership of Chahta, our people set forth.
>
> "At the end of each day's journey, a sacred pole was planted erect in front of the camp. The next morning the pole would be found to be leaning one way or another; in that direction the tribesmen were to travel for that day. For months our people followed the sacred staff. One day when the tribe stopped on the west side of a creek, Chahta planted the pole; heavy rain began to fall. The next day, the staff which had burrowed itself deeper in the ground stood straight and tall for all to see. Chahta proclaimed that the long sought land of Nanih Waiya had been found. Here we would build our homes and a mound as the sacred burial spot for our ancestors."

Today Nanih Waiya is surrounded by fields and pasture. Nature's wind and water erosion and man's farming have reduced the mound to a fraction of its former size. Several years ago the State of Mississippi developed a small state park at the site of Nanih Waiya which included a trail to the legendary Nanih Waiya cave, a picnic area, and a small meeting hall. Although figuring in the Choctaw legends, Nanih Waiya, as it exists today, is not under the ownership or control of the Mississippi Band of Choctaw Indians.

The Historic Record

Gold seekers were the first Europeans to come to Choctaw Country. These lands stretched from offshore islands in the Gulf of Mexico, north central Alabama and central Mississippi; and from the Mississippi River to Eastern Alabama.

A Spaniard, Alonzo Pineda, was the first known European to enter Choctaw territory, although before his arrival in 1519 the coastline had been charted by an unknown cartographer. Pineda reported seeing long-haired Indians who wore dramatic clothing of marten and lion skins. (He also told tales of pygmies and giants, and Indian princeses laden with gold.) These were Mauvillans (Mobilians) a division of the Choctaw hegemony for whom a city, a county, a river, and a bay were named.

A meeting of more consequence came in 1540 when Hernando de Soto, a cruel and powerful man, came into Choctaw territory. He brought with him about 600 well-armed men, 200 of them on horseback. The well-trained Spanish army enslaved, looted, and killed Indian people on a bloody trek through the southeast. In Alabama they came to the town of the Choctaw Chief, Tuscaloosa, a giant of a man, regal in bearing and conduct. The Spaniards demanded to be supplied with women and carriers.

Women were promised for delivery at Maubila, described as a large Indian town possibly near the site of present-day Mobile. When the Spaniards arrived at Maubilia with Tuscaloosa in ill-disguised captivity, they were confronted by a large number of Choctaw warriors. A fierce battle was fought, but the Indian weapons were no match for Spanish steel and Spanish horses. Indian dead were numbered in the thousands, and the Mobilians, who had been a powerful tribe in the Choctaw hegemony, were crushed. However, the Mobile Choctaws fought with such ferocious courage and inflicted such hurt on the Spaniards that de Soto retired from the territory, leaving behind his baggage and booty stolen from the Indians.

Choctaw people lived free of the white man's direct influence for nearly 150 years. About 1700, the French came intending to stay, followed by the Spanish and English. Beautiful, fertile Choctaw Country became pivitol in the struggle of the three powers to gain economic and political control of the vast Mississippi Valley.

At first, Choctaws became allies of the French, whose influence spread from the Gulf northward. On behalf of the French, Choctaws allied themselves against the Creeks and the Chickasaws, who were allies of the English, whose influence was spreading south and west from the Eastern Seabord colonies. From the start of Queen Anne's War in 1702, the southern tribes were involved in frequent conflict. In the middle years of the century, Choctaw learnings became divided between the French and the English; the Choctaw Nation was divided in a tragic civil war resolved in 1750 by a treaty that united the tribe under French dominion.

In a secret treaty, France in 1762 gave the Louisiana Territory to Spain. A year later the gift was formalized by the Treaty of Paris which ended French colonial ambitions in North America. By this treaty, France gave up all of its territory in the Southeast to Spain and Spain deeded the portion known as West Florida to the English. West Florida stretched from the Perdido River east of Mobile to the Mississippi River encompassing almost all of the southern portion of Choctaw territory. Suddenly, the Choctaw people found themselves subjects of their old enemy, the British, and neighbors of the Spanish who held the territory west of the Mississippi River. As a result of 60 years of European-induced wars, the Choctaw Nation's social structure was severely shaken.

With the Choctaw Nation nominally within British territory and with the Spanish on the west, both Spain and Great Britain courted Choctaw favor. The British continued the French custom of annual gift-giving. The first British gift-giving was held in Mobile in 1763 for both Creek and Choctaw. A chronicler of this event relates that the town buldged with Indian people who were feted so lavishly that the British administration was placed near bankruptcy. The British Governors of Virginia, the two Carolinas, and Georgia held a council that same year in Augusta, Georgia, with the chiefs of the Choctaws, Chickasaws, Cherokees, and Creeks.

In 1765 the British and Choctaw signed a treaty in Mobile that defined an eastern boundary for the Choctaw Nation and codified relations between the two nations. Despite their overtures, the British were not successful in earning Indian loyalty. The Choctaws took little part in the Revolutionary War, but some Choctaws served as scouts under American generals in Washington, Morgan, Wayne, and Sullivan.

With American independance Choctaws found themselves again the object of power politics. Having declared war on England during the American Revolution, the Spanish moved eastward across the southern part of the Choctaw territory and regained control of the Floridas, including West Florida.

The United States signed its first treaty with the Choctaw Nation at Hopewell, South Carolina, in January, 1786. This treaty established trade relations, reaffirmed the eastern boundary of the Choctaw Nation as defined by the British in 1765, and, most important, recognized the Choctaw as an independent nation.

Spain and the Choctaw Nation also signed treaties of friendship, and the Spanish were allowed to build a fort on the Yazoo River in the west, and another on the Tombigbee River in the east. Spain wanted Choctaw lands to serve as a buffer state against American expansion. But, in quick shifts of power, Spain ceded the Louisiana Territory to France in 1800, and France sold the territory to the United States in 1803, ending European influence. American settlers poured into the area.

Choctaw leaders aligned themselves with the United States through these "great-power" maneuvers. Rejecting the appeals of the Shawnee Chief Tecumseh to join a general Indian offensive against the United States, the Choctaws joined forces with General Andrew Jackson. The Creek war faction allied itself with Tecumseh. Choctaws were with Jackson at the Battle of Horseshoe Bend that ended the Creek participation in the war. Significantly, Choctaws under the leadership of Chief Pushmataha also fought beside Jackson against the British at the battle of New Orleans in 1814.

Determined Choctaw efforts to gain friendship and fair treatment from the United States eventually failed. Concessions granted the Indian Nation at the Treaty of Hopewell rapidly assumed the form of token gestures. An alien credit system left the tribe deeply in debt to English trading houses. At the treaty of Mount Dexter in 1805, the Choctaw Nation gave up more than 4,000,000 acres, including the Gulf Coast, for $50,000 and an annual payment of $3,000. From this award, $48,000 went directly to an English trading company. Other large areas of land were ceded to the United States in treaties signed in 1816 and again in 1820. Finally, by the Treaty of Dancing Rabbit Creek in 1830, the Choctaw Nation was forced to cede it remaining land to the United States. The removal to Indian Territory (Oklahoma) began.

Thomas Jefferson's 1803 message to Congress urging that the huge Louisiana Territory be purchased from France, included the proposal that Indian nations be moved to less desirable lands west of the Mississippi. Accordingly, the Louisiana Territorial Act of 1804 empowered the President to move tribes off their land to make way for American settlers. But removal was delayed for a generation during which Choctaw people sought to accept non-Indian customs. For 30 years the Choctaw people made an effort to please the United States by adapting their governmental and social institutions and were successful, until the tragedy at Dancing Rabbit Creek.

The succession of treaty agreements had restricted Choctaw land to east central Mississippi. In 1829, encouraged by President Andrew Jackson, the State of Mississippi declared all members of the tribe to be citizens of the state, and attempted to obliterate the tribal government through laws that imposed severe punishment on any Choctaw who accepted tribal office. Spokesmen for President Jackson, claimed the federal government, in spite of treaties could not prevent the state of Mississippi from enforcing its new laws. Threatened by the armed might of the United States, the Choctaws in 1830 were coerced into accepting terms of the Treaty of Dancing Rabbit Creek. The treaty was signed, however, only after many of the tribal negotiators had left in disgust. The last of the Choctaw land was lost. Provision was made for individuals to stay and claim the land, but strong inducement was given the tribe to move to lands set aside for them in Oklahoma. The trek to Oklahoma was marked with hardship, heartbreak, and disease. Many died.

Over 8,000 Choctaws remained in Mississippi, relying on the promise of allotments of land and other considerations. For them treachery came soon, and hope died fast. Those few who acquired allotted land were forced out with the approval, often with the active support, of state and federal governments. In the years after 1830, harsh constant pressure to move west was placed upon Mississippi Choctaws. From a pre-removal population of 19,200, 1,253 remained in 1910. During this period, concerted federal efforts to remove the tribe to Oklahoma took place in 1831, 1846, 1849, 1853, 1854, 1890, and 1903. From the beginning of Removal until after the American Civil War, Choctaws lived as squatters and sharecroppers on the land that once was theirs.

Choctaws in Mississippi quietly scored a critical victory in 1918 when governmental authorities at long last acknowledged that this tribe was not going to leave Mississippi. Sporadic, strong presssures over 80 years had failed to force removal of those who chose to stay in their homeland. Prejudice, neglect, and injustice had left many Choctaws destitute. About 20 per cent of the tribe in Mississippi died in the influenza epidemic during World War I. Then, the boll weevil appeared and was destroying the cotton economy of east central Mississippi.

The Congress was informed of the plight of the Choctaw people through hearings conducted by a committee of the U.S. House of Representatives in Union, Mississippi, in 1917. Congress learned that Choctaw people in Mississippi eked out a living from sharecropping and day labor at 50 cents a day. A few owned tiny farms, but most lived in poverty in shacks.

Unscrupulous white farmers added to their troubles. In testimony before the committee, an Indian reported that a white farmer had sold him a cow and had taken it back. Asked by the chairman if all white people acted like that, the Indian replied, "No, not all of them. Might few. But them that wears the fine collars is going to beat you every time."

Findings of the House committee were a principal factor in establishing the Choctaw Agency in Philadelphia in 1918. The opening of the Agency was the first real sign of positive federal interest since 1830. The Bureau of Indian Affairs assigned the Indian Agency to help Choctaws in three areas: economic aid, education, and health.

Economic aid was intended to free Choctaw people from the sharecropping system by helping them become independent farmers, and to concentrate tribal members in population centers. The second goal was achieved; the first was not.

Beginning in 1921, the Agency purchased land, most of it submarginal, that was sold to full-blood Choctaws on loans to be repaid from farming income. These purchases were in seven major areas which evolved into today's seven Mississippi Choctaw communities. Little plots of poor land could not produce enough to support families, much less pay off the loans, and many were defaulted. By a 1939 Act of Congress, these lands in default reverted to the trusteeship of the Bureau of Indian Affairs. Together with subsequent land purchases by the BIA, the present Choctaw reservation of some 17,000 acres is held in trust for the benefit of tribal members. Meanwhile, many Choctaws continued to exist as well as they could in share-cropping, day labor economy until sharecropping practically disappeared in the early 1960's. The realities of poor land and dramatic changes in the agricultural economy made successful execution of this economic plan impossible. Creation of the seven communities was more successful, with tangible, long-range benefits for the Choctaw people, because service delivery from Agency programs in health and education could be focused.

Limited by funds, an education program moved slowly; but between 1920 and 1930, schools providing elementary education were built in all seven Choctaw communities. Gradually, parent's long-standing and well-founded suspicions of the federal government were overcome, as children went to schools which became centers of both education and community life. The schools went no higher than grade eight, and only a very few Choctaws received a high school education at out-of-state Indian boarding schools.

When the Congress established the Choctaw Agency in Philadelphia, the population of the tribe was declining. A first function fo the agency was to give health services. Outpatient clinics were established, and in 1926 a 35-bed Indian hospital opened in Philadelphia. By 1930, the death rate dropped below the birthrate.

The effective tribal government that exists today is a result of the determination of the Choctaw people to bring the tribe from poverty and dependency into prosperity and independence. The Indian Reorganization Act of 1934 made possible the re-establishment of tribal government. A constitution was approved and a Tribal Council was elected in 1945. Although legally this Council had governing powers, in practicality it functioned only as an advisory committee at the beginning. The Council met four times a year in the kitchen of the Choctaw Agency to pass on routine matters and approve resolutions prepared by the BIA staff, and had no quarters or administration of its own.

As late as 1959, the Council was accorded little importance. Council members went to Washington to check on a claim case filed in the early 1950's, and found that the Supreme Court had refused to hear the case some three years before. The tribe's attorneys, and the government, had neglected to inform the tribe of events, and had, in fact, kept the tribe in the dark.

In 1963, the Tribal Council used funds from the sale of tribal timber to engage one of its members as business manager, the first tribal employee. This marked the beginning of the establishment of a tribal executive branch which since has grown into a sophisticated administrative structure, providing services to Choctaw people. The Tribal Council worked to replace key BIA staff of the Choctaw Agency with persons more sensitive to Choctaw needs. Competent, educated Choctaws gradually replaced non-Choctaw staff in positions of authority. In 1973, the BIA was persuaded to appoint a qualified Choctaw as head of the Agency. (The BIA's final argument against his appointment was that he was Choctaw and his appointment would establish a conflict of interest.)

The 1960s was a time of great change in the South, and a time of accelerated progress for Choctaw people. Social legislation offered funding and programs to improve conditions of poverty and neglect and gave an opportunity for Choctaw people to improve their own social and economic conditions. Passage of the Civil Rights Act of 1964 with its emphasis on equal opportunity had enormous impact on job opportunities for Choctaws.

Under strong leadership the tribe began to move. Working without precedent, often against bureaucratic opposition, tribal government moved forcefully to improve the quality of life on the reservation.

Plans long in the works led to establishment of a high school in the Pearl River Community in 1963. A modern, well-equipped educational facility, the high school today has over 300 students. Overall, there are well over 1,100 students in the Choctaw elementary and high school system, kindergarten through grade 12. A 43-bed health facility opened on the reservation in 1975. Jointly operated by tribal government and the U.S. Public Health Service, the hospital is fully accredited and is one of the most modern in the state.

In 1965, the Choctaw Housing Authority was established in order to be able to take advantage of federal housing programs. A tribal enterprise, Chata Development Company has built over 400 homes. Today there are 900 housing units on the reservation.

A community center has been built in each of the seven Choctaw communities, providing recreational facilities, meeting rooms, and program offices; an 80-acre industrial park was constructed, attracting industry that in a two-year period (1979-1981) created over 500 jobs. Tribal government programs provide job training, adult education, pre-school and early-school education; and numerous other human services programs have been instituted. These improvements are a direct result of growth in self-government.

When the federal government finally adopted Indian Self-Determination as official policy in 1970, Mississippi Choctaws were already leading the way. Over 70 programs were shifted to partial or complete tribal control.

Tribal government was restructured in 1975. The year before, by referedum, the tribe approved a revised Constitution and Bylaws that called for election of a Chief by the entire tribe, rather than a Chairman appointed by the members of the Tribal Council. Council members are elected to represent specific communities on a one-man, one-vote basis. The Chief presides at Council meetings and serves as chief executive and administrative officer of the tribe. Separation of powers between the Chief and the Council is spelled out in the Constitution.

Conclusive judicial recognition of the Mississippi Band of Choctaw Indians as a tribe, and conclusive judicial recognition of its lands as "Indian Country," came in a decision handed down by the U.S. Supreme Court in June, 1978. In a case styled U.S. v. John, the Court established that the tribe was indeed a federally-recognized tribe, that the tribe was correctly organized under the Indian Reorganization Act of 1934, that Choctaw lands in Mississippi are Indian Country under federal law, and that the tribe exists with the degree of sovereignty established by law that other federally-recognized tribes possess.

APPENDIX B

Mississippi Choctaw Alphabet

CHOCTAW ALPHABET

(Note: The alphabet presented here represents the orthography which is currently used by the Mississippi Choctaw. This alphabet was officially adopted by the Tribal Council on January 21, 1982, by Resolution No. CHO 42-82.)

Letter	Name of Letter	As in	Sound (As in)
a	āh	allǫsi (baby)	father
ą	āh haḷḭbis	ąčí (blanket, quilt)	
b	bīh	biǫko (strawberry)	big
č (ch)	čīh	čolah (fox)	church
f	fīh	fani (squirrel)	fish
h	hīh	hoši (bird)	hill
i	īh	issobah (horse)	eat
į	īh haḷḭbis	įpah (eating)	
k	kīh	konih (skunk)	kick
l	līh	loksi (turtle)	leaf
ł (hl, lh)	łīh	łipiyah (pouring)	
m	mīh	miko (chief)	meat
n	nih	nita (bear)	neat
o	ōh	ofǫsik (puppy)	
ǫ	ōh haḷḭbis	ǫba (rain)	
p	pīh	pišokči (milk)	peel
s	sīh	siti (snake)	snail
š (sh)	šīh	šawi hattak (monkey)	sheet
t	tīh	takon (apple)	teeth
w	wīh	wāk (cow)	weak
y	yīh	yołkon čito (elephant)	yiel

APPENDIX C

Mississippi Maps

Choctaw Population 1960

BY COUNTY AS A PERCENT OF TOTAL
MISSISSIPPI CHOCTAW POPULATION

vi

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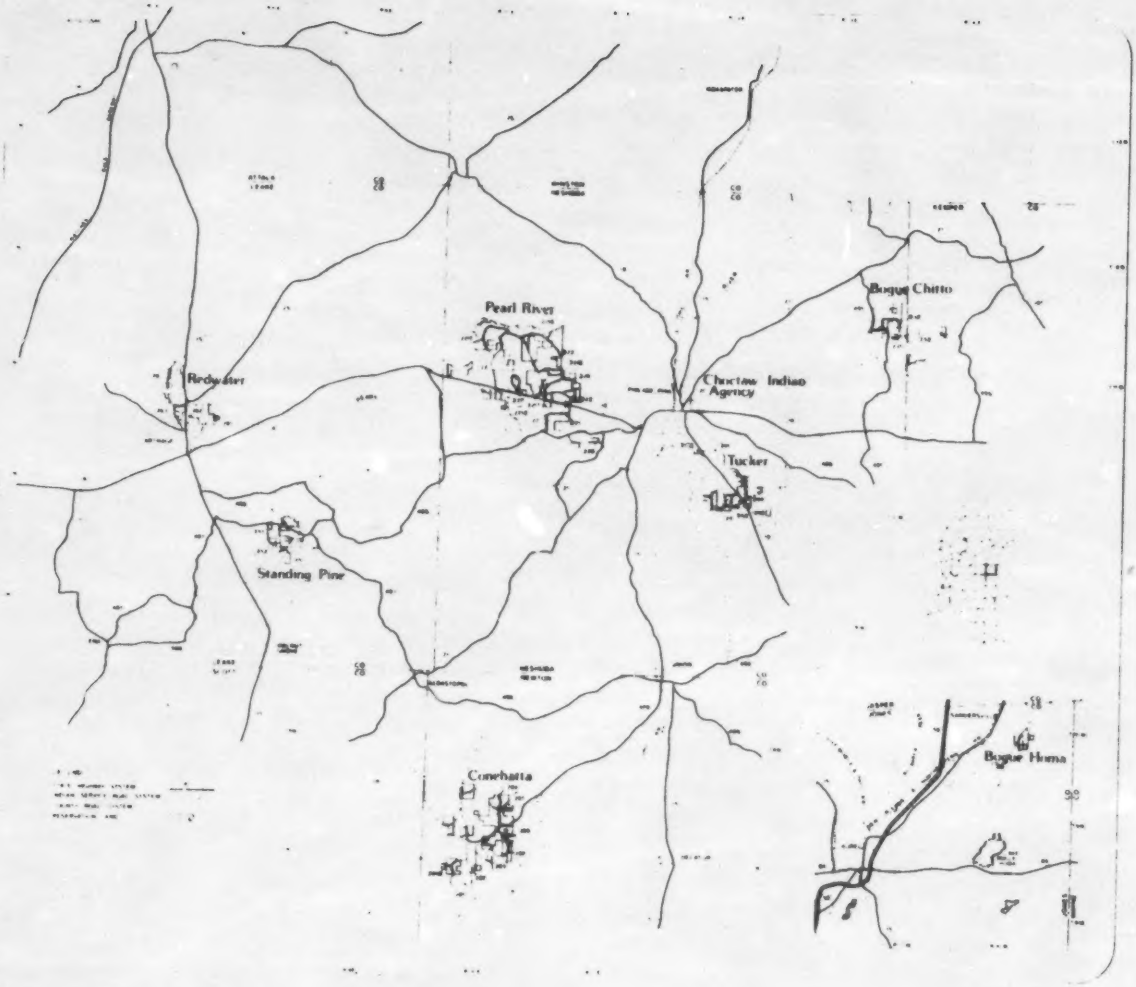

Choctaw Indian Communities

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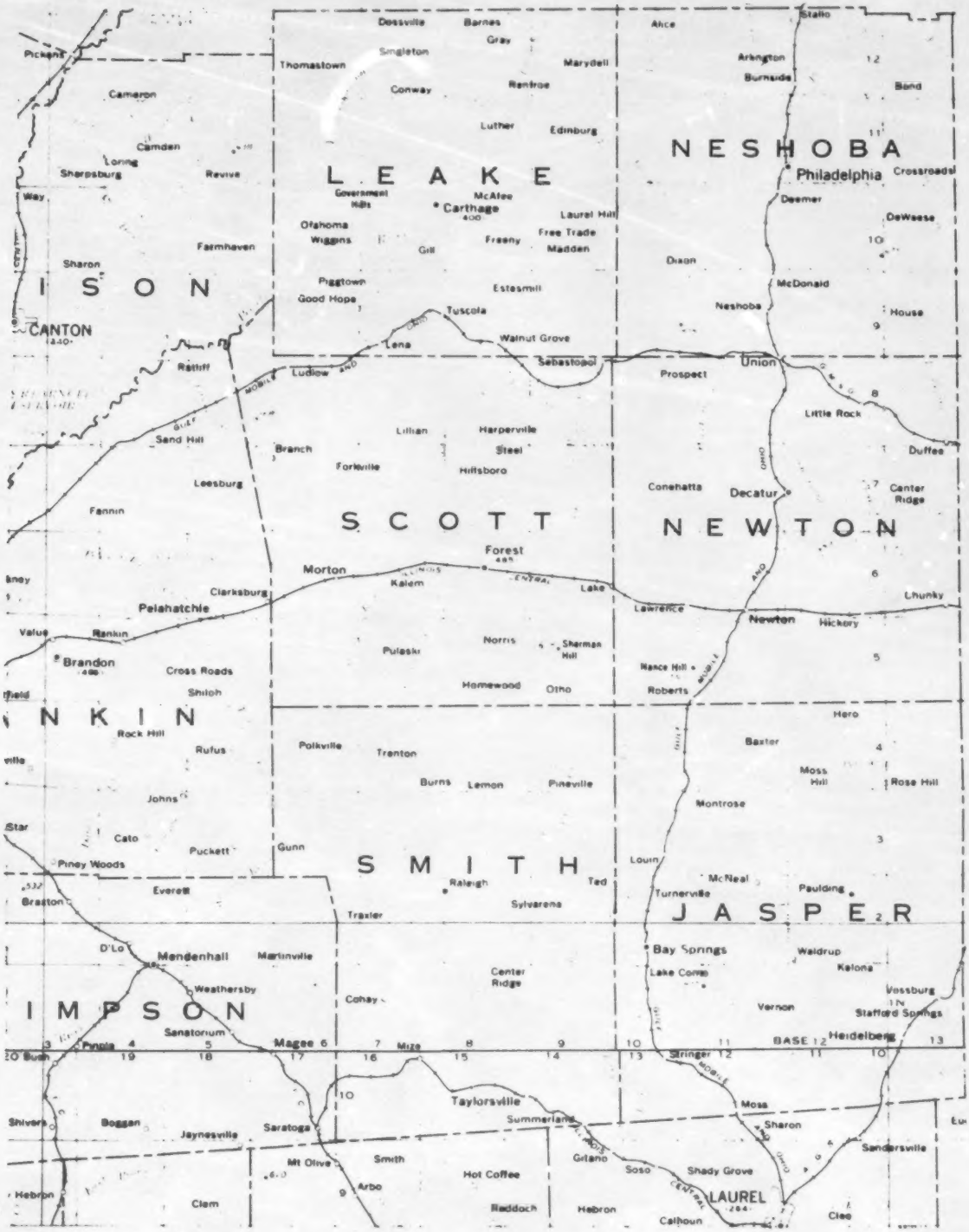
LEAKE
NESHOBA
SCOTT
NEWTON
SMITH
JASPER
Carthage
Philadelphia
Forest
Morton
Decatur
Newton
Brandon
Pelahatchie
Rankin
Rock Hill
Rufus
Polkville
Trenton
Burns
Lemon
Pineville
Raleigh
Sylvarena
Traxler
Montrose
Moss Hill
Rose Hill
Hero
Baxter
Turnerville
Paulding
McNeal
Bay Springs
Lake Como
Waldrup
Kelona
Vossburg
Stafford Springs
Heidelberg
Vernon
Center Ridge
Cohay
Mendenhall
Martinville
Weathersby
Sanatorium
Magee
Mize
Stringer
Taylorsville
Summerland
Saratoga
Jaynesville
Boggan
Shivers
Mt Olive
Smith
Arbo
Hot Coffee
Raddoch
Hebron
Calhoun
Grlano
Soso
Shady Grove
Moss
Sharon
Sandersville
LAUREL
Clee
Union
Prospect
Conehatta
Little Rock
Duffee
Center Ridge
Lawrence
Hickory
Chunky
Roberts
Nance Hill
Sherman Hill
Norris
Pulaski
Homewood
Otho
Forkville
Hillsboro
Lilhan
Harperville
Steel
Branch
Sand Hill
Leesburg
Fannin
Clarksburg
Value
Cross Roads
Shiloh
Johns
Cato
Puckett
Gunn
Piney Woods
Everett
Braxton
Pinola
Bush
Lena
Walnut Grove
Tuscola
Estesmill
Pigtown
Good Hope
Oktahoma
Wiggins
Gill
Freeny
Free Trade
Madden
Laurel Hill
McAtee
Government Hills
Edinburg
Luther
Conway
Singleton
Thomastown
Dessville
Barnes
Gray
Marydell
Rentroe
Cameron
Camden
Loring
Sharpsburg
Revive
Farmhaven
Sharon
CANTON
Ratliff
Ludlow
Sebastopol
Dixon
McDonald
Neshoba
House
DeWeese
Deemer
Crossroads
Burnside
Arlington
Stallo
Alice
Band
Pickens
Way
Ofahoma
Lena
Ludlow
Mobile
Gulf
Illinois Central
Ohio
Natchez Trace
Natchez Trace
Natchez Trace

APPENDIX D

Choctaw Ball Players

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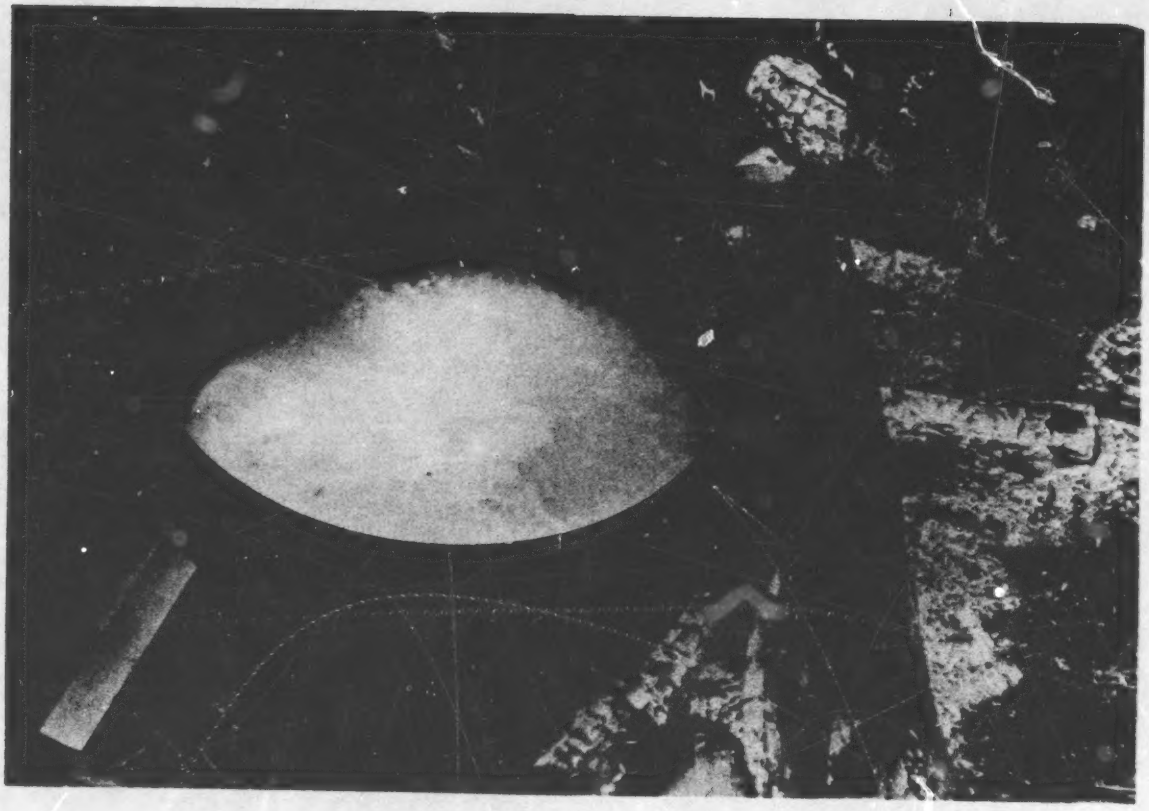
APPENDIX E

Hominy and Banaha



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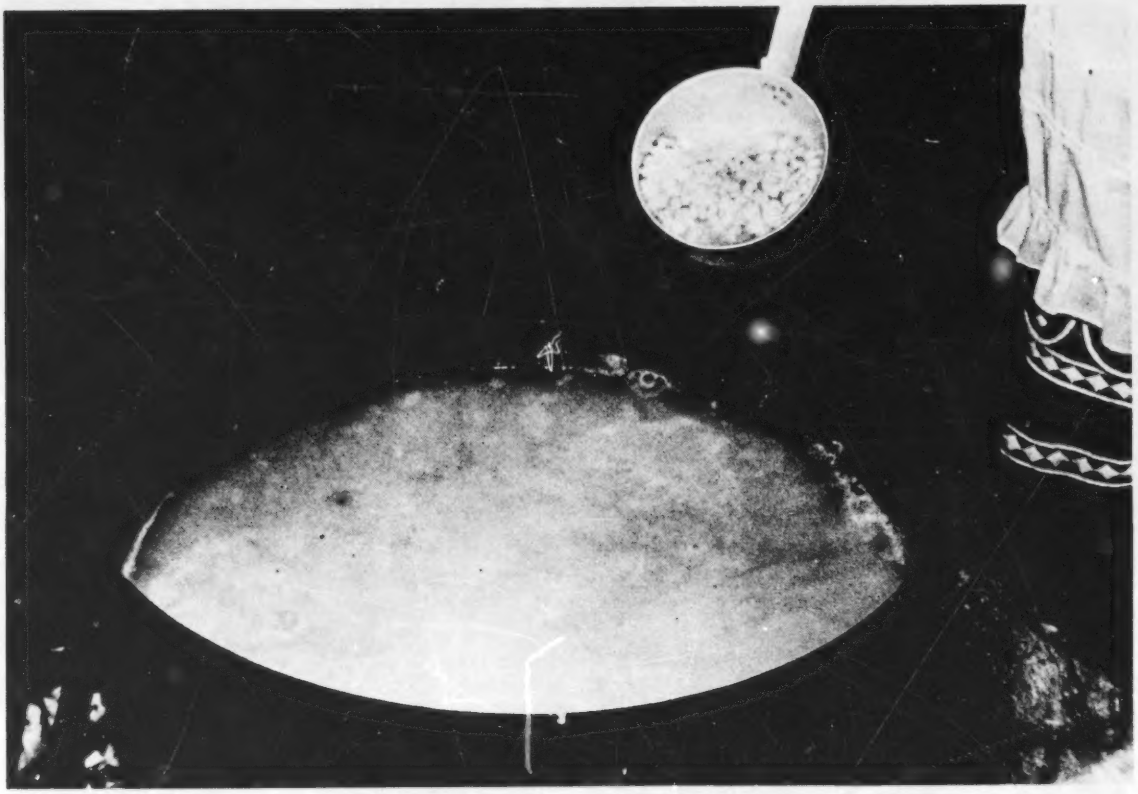

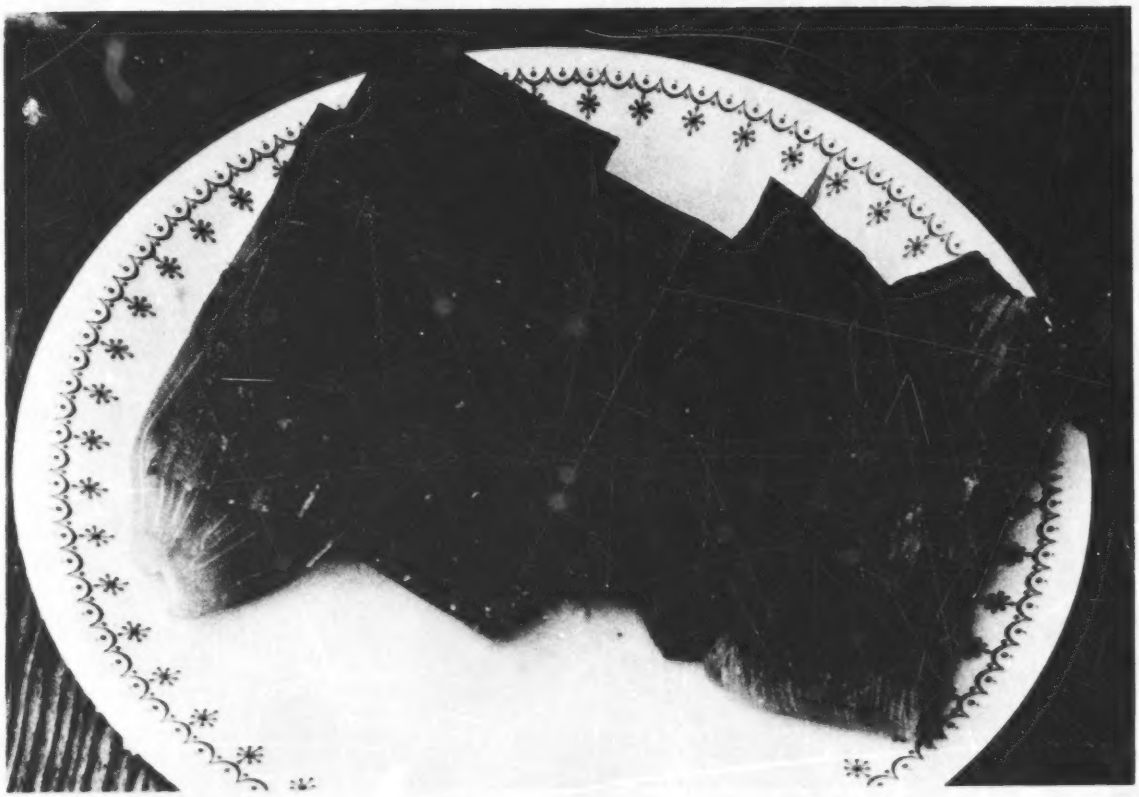

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APPENDIX F

Wooden Mortar and Pestle

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APPENDIX G

Religious Songs in Choctaw

CHAHTA AMAZING GRACE OKE

Arrangement by Clelland Billy
1970

1. Shilombish holitopa ma!
Ish minti pulla cha,
Hatak ilbusha pia ha
Ish pi yukpalashke.

2. Amazing Grace how sweet the sound,
that saved a wretch like me!
I once was lost, but now am found;
was blind but now I see.

3. Pi chukush nusi atukma
Ant ish okchulashke,
Ish pi yohbiechikbano;
E chim aiahnishke.

4. When we've been there ten thousand years,
bright shining as the sun;
We've no less days to sing God's praise
than when we first begun.

CHAHTA
OH, HOW I LOVE JESUS

Arrangement by Clelland Billy
1969

KOLAIST

Oh, How I love Jesus,
Oh, How I love Jesus,
Oh, How I love Jesus,
because he first loved me!

1. Shilombish Holitopa ma!
Ish minti pulla cha,
Hatak ilbusha pia ha
Ish pi yukpalashke.

Oh, How I love Jesus,
Oh, How I love Jesus,
Oh, How I love Jesus,
because he first loved me!

2. Pi chukush nusi atukma
Ant ish okchulashke,
Ish pi yohbiechikbano;
E chim aiahnishke.

Oh, How I love Jesus,
Oh, How I love Jesus,
Oh, How I love Jesus,
because he first loved me!

CHAHTA SWEET BY AND BY

FIRST
Yakni Shoh pa ka-li achukma,
Yimmi ka pulla h o pisali;
Chisas at yammak o ahanta,
Ai asha pim ikbit ia tok.

KOLAIST
Kanimash inli ho
Il-itta fama chi hakinli.

SECOND
Ont ai isht ai yopikma enchil,
Im ilh-talowak talohonwat,
Pish shilombish nukhaklo tok kia
Na yuk-pa bieka he yoke.

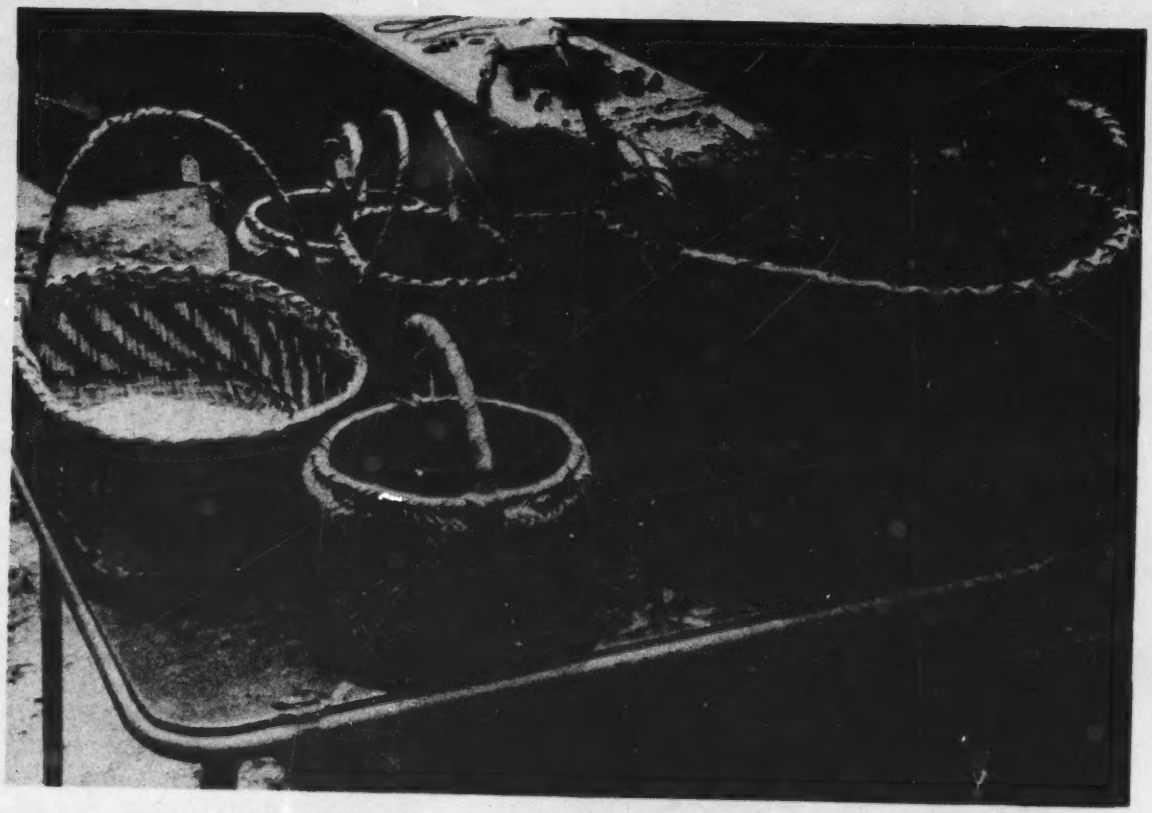
KOLAIST
Kanimash inli ho
E talohon-wa chi hakinli.

THIRD
Aba-pinki na yuk-pali ya,
E chi ai-yuk-pacha chi hoke.
Pin hullot no habenachi ka,
Nittak moma pi holitopa.

KOLAIST
Kanimash inli ho
Il ai-yukpa cha chi hakinli.

APPENDIX H

Choctaw Baskets



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APPENDIX I

Choctaw Clothing

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